

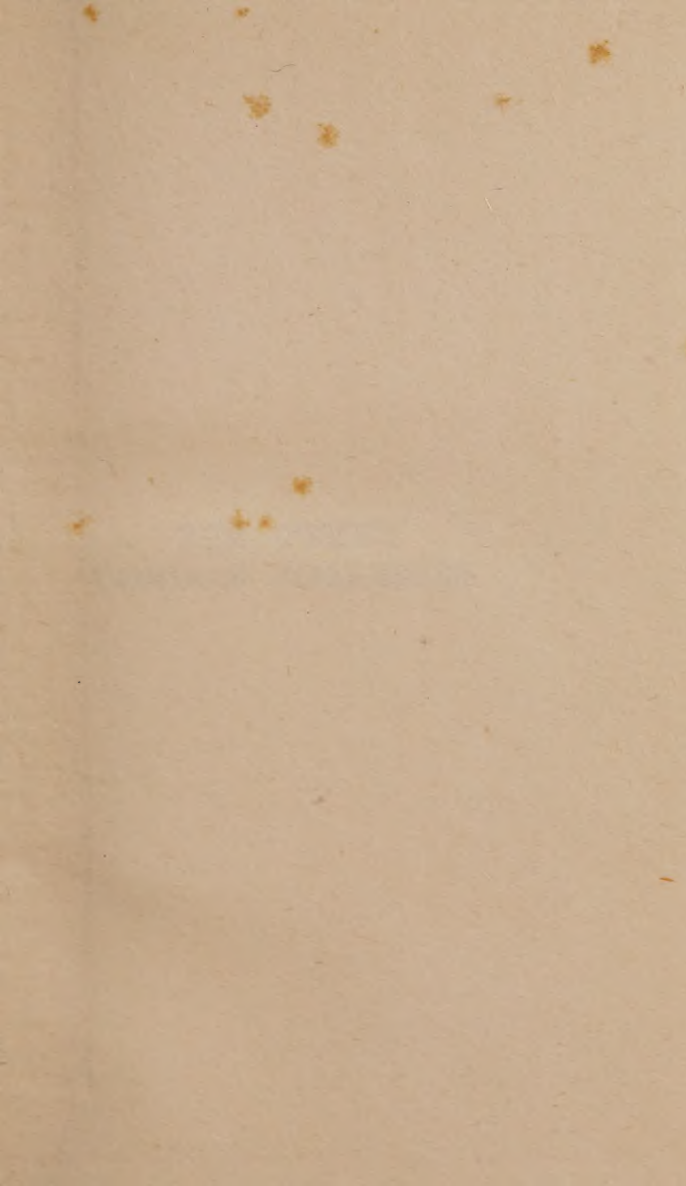


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**THE OTHER
LONDON GALLERIES**

BY THE SAME AUTHOR

THE SAINTS IN ART

A SHORT GUIDE TO THE CITY CHURCHES

THE NATIONAL GALLERY FOR THE YOUNG



GIRL AT A WINDOW. BY REMBRANDT
Dulwich Gallery

THE OTHER LONDON GALLERIES

A SEQUEL TO "THE NATIONAL GALLERY
FOR THE YOUNG"

BY
MARGARET E. TABOR

WITH TWENTY-FOUR ILLUSTRATIONS



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INTRODUCTION

THE welcome given to the "National Gallery for the Young" has encouraged the author to attempt a more difficult undertaking and to try and give some guidance through the other London picture galleries. The National Gallery in a sense tells its own tale; as one passes from room to room, the orderly arrangement gives every assistance in reading the story of European art. But in the medley of the less important galleries it is hard for the inexperienced to find a method of approach, and it is this that the author has tried to provide. There is a great deal in the Tate Gallery to interest the young, and much that needs no explanation; but from its very profusion and variety some leading principle is the more needed. It has been impossible to do more than draw attention to some of the best work, but the orderly study of this gives a not altogether inadequate sketch of British Art. The Wallace Collection is in some ways unattractive to the young, but it is a unique illustration in this country of French Art, and this aspect, with reference to French history, has been emphasized. The Victoria and Albert Museum is particularly rich in water colours, and the history of this branch of painting has therefore been specially dwelt upon. In many of the galleries there is a confusing assortment of pictures of various countries and ages; it has been assumed that the National Gallery has been visited first, as some previous knowledge is almost essential. It has been found difficult to avoid repetition in the accounts of painters whose work is represented in

more than one of the galleries ; the reader is constantly referred to other chapters for information, which for reasons of space cannot be given again. It is hoped that the trouble of turning from page to page will not impair the usefulness of the book, for in any case it is all too superficial and incomplete. With more space much interesting material could have been added, especially in the notes on the Portrait Gallery, which are very meagre and scrappy ; but extreme condensation was necessary to keep the book within its compass of a guide for the pocket.

The thanks of the author are due to Miss Melian Stawell for her help and criticism.

It is hoped that enough has been said to encourage the reader to further study. A list of books which will be found useful is given below.

1925

MARGARET E. TABOR

J. A. SYMONDS' " Renaissance in Italy." Vol. III :
" The Fine Arts."

RICHARD MUTHER'S " History of Painting 4th-19th
Centuries," and " History of Modern Painting."

RUSKIN'S " Modern Painters."

R. A. M. STEVENSON'S " Velasquez " (Great Masters' Series).

SIR EDWARD COOK'S " Handbook to the National Gallery."

COSMO MONKHOUSE'S " In the National Gallery " and
" Early English Water Colour Painters."

A. J. FINBERG'S " English Water Colour Painters."

SIR WILLIAM ORPEN'S " Outline of Art."

E. V. LUCAS' " British Artists."

FRANK RUTTER'S " Wallace Collection."

A. BERTRAM'S " English Portraiture in the National
Portrait Gallery."

The excellent official catalogues to the Tate Gallery, the
Wallace Collection, and the National Portrait Gallery
contain much valuable information.

THE OTHER LONDON GALLERIES

THE TATE GALLERY

THE National Gallery, Millbank, is the official name for what is generally known as the Tate Gallery from the donor of the buildings, Sir Henry Tate. He was a self-made man, who starting life as a grocer's assistant acquired, chiefly in sugar, a large fortune and was public spirited and generous in the spending of it. The Gallery was originally intended for the works of modern British artists, and with the building Sir Henry Tate gave a number of pictures to form a nucleus. To these were added the Chantrey Collection. These pictures had been purchased from a fund left, fifty years before, by Sir Francis Chantrey for the encouragement of British Fine Art by the purchase, for the nation, of pictures by modern artists. They had hitherto been exhibited at South Kensington; on the opening of the Tate Gallery in 1897 they were moved there. The income of the Chantrey bequest is still used for the same purpose, and pictures are bought and added to the collection. Besides these, a large number of works by British artists have been brought to Millbank from the National Gallery, owing to the demand on the limited space there and only selected specimens remain in Trafalgar Square. The Gallery at Millbank acts in this way

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as a subsidiary collection and pictures are exchanged between the two National Galleries.

There is also to be seen here **THE WATTS GIFT**—the paintings of George Frederick Watts left by him to the nation—and the **TURNER WING**, added later by the generosity of the late Sir Joseph Duveen, consisting of nine rooms, and devoted entirely to the works of J. M. W. Turner. A further wing is nearing completion, the gift of Sir J. Duveen, for the pictures of modern foreign artists. The bequest of Sir Hugh Lane, and some pictures purchased by the Courtauld Trust already on view, will be the first exhibits in this new Gallery.

BRITISH PICTURES OF THE EIGHTEENTH CENTURY

Beginning with the earliest English pictures (now in Room 1), those of the eighteenth century, we find a splendid series by artists of the first rank. The eighteenth century is a landmark for British painting; before that time, as a national art in this country, painting took a low place. The artists employed by the King and Court, the chief patrons, came from abroad, and though some of these foreign artists settled and taught in the country, there was not up to the end of the seventeenth century any distinctive English style. But with the change of century men arose from British soil who, with all the traditions of the great continental schools behind them, developed suddenly a full-fledged national school which is almost without parallel in the history of art. You will see here, though the finest specimens of their work are in the National Gallery, a collection of paintings of which any country might well be proud.

Let us take first the earliest **WILLIAM HOGARTH** (1697-1764). He is here as a portrait painter in



MARRIAGE A LA MODE (shortly after marriage). BY HOGARTH
Tate Gallery

his **Dr. Hoadley, Bishop of Winchester (2736)**, which shows how he could, when he pleased, adopt and excel in "the grand style" made fashionable by Van Dyck. It also shows Hogarth's individuality and power, but his more popular and characteristic work is to be found in the series of scenes **Marriage à la Mode (113-118)**. Hogarth had a marvellous gift for telling a story in paint. It is unnecessary to explain the pictures showing the unhappy marriage of the rich merchant's young daughter to a dissolute earl. The sad tale is told in six most graphic illustrations. If you study them carefully you will see that every detail, besides being finely painted, is introduced to emphasize the story. Take the second of the series—**Shortly after Marriage**—the early morning scene after the revels of the night, and notice how marvellously expressive the figures and their attitude are, especially the shocked old steward with his file of unpaid bills; but the details are even more wonderful: the very faces of the ornaments on the chimney-piece and the candles still burning on the card tables in the further room all accentuate the tragedy. Hogarth painted several series of this kind (see Soane Museum, p. 112), and all were reproduced as engravings and spread far and wide. It was to them that the popularizing of art in England was largely due, for these pictorial dramas were thoroughly enjoyed by the people, and reproductions of them were easily made, so for the first time English works of art became available for the ordinary public. Meantime Hogarth became rich, but his character and tastes were always simple, and it gave him more satisfaction to castigate the vices and foibles of his age than to amass a fortune. Though his satire is biting, he always shows that he felt deeply the tragedy of wrongdoing, and his

lesson against folly and wickedness is easy to read. Hogarth was a typical Londoner, and he loved his city. He was a Governor of the Foundling Hospital, and his portrait of Captain Coram, the founder of the Institution, is one of his best pictures ; he said himself it was the portrait he most enjoyed painting. It is one of the treasures of the Foundling Hospital and may be seen by the public, with others of his pictures, after the service on Sundays.

We come next, in order of time, to our great landscape painters, beginning with **RICHARD WILSON** (1714-1782). Wilson was the son of a clergyman in Wales and began life as a portrait painter, but he soon turned his attention to landscape, and has been called "The Father of English Landscape." He went to Rome, and became successful there for his well-designed and pictorial views of Italy. These were in the fashion of his day ; all art that was Italian in colouring and sentiment was acceptable. In later life, after his return to England, he fell on sad times, and his beautiful paintings of English country failed to please. You can judge for yourselves from his pictures here how much fashion swayed his fortunes. Look at his **View in Italy** (301) under warm Italian skies, and his great picture of **Niobe** (110), with the favourite interest in the old classical mythology. It is an overwhelming landscape ; huge vertical masses of rock and sensational shadows make a composition fit to stage the thrilling story of Niobe. Then turn to his smaller pictures. There are several of them, and look especially at the tiny painting of a **River Scene** (1071). You see a quieter and more attractive side of Wilson. He is deeply interested in light ; he is experimenting in the painting of blue sky ; notice how it is not

smooth and uniform, but broken up and fretted as our English sky so often is. Though so small you can see in it real study of the actual scene, and he leads the way for his younger contemporary **GAINSBOROUGH** (1727-1788). Gainsborough did the reverse of Wilson, for he began life as a landscape painter, and afterwards took to portraiture. He came from the opposite side of England, being born at Sudbury, a small town on the river Stour, in Suffolk. He grew up in quiet English country and loved and painted it from boyhood. Almost all his landscapes are views of the woods and fields round his home. You will see from his pictures here that in his first landscapes he adopted the fashion of his day. Look at the **Small Watering Place** (309) and compare it with Wilson's **View in Italy** (301) (see above), which hangs near: the same reds and golden browns prevail. Then turn to **The Watering Place** (109), the large landscape, and you will find Gainsborough's own personality has developed; though he is still influenced by fashion for warm colouring, he has taken the plain countryside near his home, and he has welded it into fine poetry and beautiful decoration. Though it is close to nature it is not mere imitation of the scene; his poet's mind has made it much more than that. The painting of the distance, the sky, the reflections in the water—all show a deep interest in the actual look of objects, but they are objects as seen and interpreted by imagination. The treatment of light is very English, though it recalls the old masters. Gainsborough's trees have been severely criticized; it is said that they are of no known species, but just "trees" of his own invention. This may be true, but it is difficult to accept any fault-finding before such a beautiful and satisfying rendering of the spirit in English

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landscape. Gainsborough's portraits may be seen in all our public galleries (pp. 55, 67).

The **Parish Clerk** (670) in this room is one of his best known. A good deal has been written about his pictures in other parts of this book ; the short notice here is not from want of appreciation but of space. Suffice it to say that he is at once the most dignified of our portrait painters and the most delicate and profound.

SIR JOSHUA REYNOLDS (1723-1792), the contemporary and rival of Gainsborough, is represented here by several portraits. You should look at the **Dr. Johnson** (887), and compare it with those by Reynolds in the Portrait Gallery (p. 67). Sir Joshua was always most successful in his portraits of children, and we have here a popular favourite in the **Infant Samuel** (162), and several very attractive pictures of young girls. He painted in the grand manner, which he learnt from the Venetians during his stay in Italy when a young man, but there is always great variety as well as distinction in his design, and considering his enormous output it is wonderful that he showed no signs of repetition or of getting into a rut. Though never married, he had great sympathy for family affection, and his portraits of mothers and children have a peculiar charm. He and Gainsborough were alike in the ease of grace of their painting. During the second half of the eighteenth century every self-respecting family of any standing must have a portrait by one or other of the great rivals. **GEORGE ROMNEY** (1734-1802) was a bad third in the race for popularity and fame. He had little of the distinction of the other two, though he painted with facility. His portraits of Lady Hamilton are very well known and admired.

Returning to landscape painting, we come now



THE WATERING PLACE. BY GAINSBOROUGH
Tate Gallery

to the most famous English artist of the time, **JOHN CONSTABLE** (1776-1837) and to his contemporary **JOHN CROME** (1768-1821), the head of what is known as the Norwich School. Both these men were, like Gainsborough, natives of the Eastern Counties. Constable was born in the same Stour valley, only a few miles from Gainsborough's home. His father was a miller living near the river, and from his earliest days Constable, too, painted the trees and meadows and the sloping hill-sides on its banks. His best pictures are in the National Gallery—his famous **Hay Wain** and others; you must go there to see him at his greatest. But many of his smaller works will teach you to appreciate his love of the country and his way of making it very lovable to us. Look at **Dedham Mill** (2661), a **Cornfield** (1065), and **Harwich** (1276), three different aspects of nature—the quiet river banks with tall trees, the harvest field, and the North Sea, all equally characteristic, and all telling us a truthful story of her beauty. The untidy, spotty (“blottesque” it was called) way of painting was entirely new and much criticized. You can see even more clearly in the Victoria and Albert Museum, where the sketches for his finished pictures are shown, the rough method of putting on the colour. You can also see there from his innumerable sketches how, making experiments over and over again, he practised his art and laboured to portray nature in all her moods. He was fond of English climate in every aspect. He painted rainstorm and sunshine with equal delight, and everything he drew gives one a refreshing impression of having been actually seen with his own eyes. He is not remarkable only for what he accomplished, but for his important influence on the art of Europe. He was a pioneer

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in the naturalistic painting of nature and the freer handling of paint.

You will probably not be so much attracted by John Crome's picture here—*Slate Quarries* (1087)—as by his better-known landscapes. But it is well worth study, for you will see how finely he has worked up the different valleys and hills, with the clouds rolling off them, into a noble composition, never losing the actual configuration of the country. He was still painting in the traditional accepted brown colouring of the day; his later work is more individual. He was the son of a weaver in Norwich and earned his living by giving drawing lessons. He admired the work of Dutch and Flemish artists, which he saw in his native city, and his last words were, "Hobbema, my dear Hobbema, how I have loved you!" But he had a higher power of vision than the Dutch artists who inspired him, and he saw in the country round Norwich a grandeur and nobility all unsuspected hitherto, and was able to open the eyes of his countrymen to the quiet beauty of air and light on English moorland.

Another artist of the Norwich School was COTMAN (1782-1842). He was the son of a well-to-do draper, and was able to spend some years in London, receiving an education in art. Here he made friends with Girtin (p. 84) and other clever young artists; but on Girtin's early death he returned to Norwich and began to follow in the steps of Crome. Architecture always interested him, and he painted in water colour as well as in oils, but he met with little appreciation, and, like Crome, had to give lessons for a livelihood. His work was, in his day, looked upon as unfinished; but now the broad, almost monumental character that he gave his pictures by leaving out all super-

fluous details is much admired. Some of his sketches seem the last word in simplification. Look at **Durham (3634)** and **On the Greta (3635)** as illustrations of this. In later life Cotman was drawing-master at King's College School in London, a post where he was succeeded by his son, M. E. Cotman, who was also an artist of considerable ability.

Before we come to Turner, the successor to these landscape painters, we will take an artist who is a little earlier in time and who stands alone, **WILLIAM BLAKE (1757-1827)**. The Gallery contains a fine collection of his drawings. Many are on loan, but forty or fifty here are in the possession of the nation, and many more are at the British Museum. Blake is known to most people as a poet, but he was also a great, though very uneven, artist. Much of his work is unsuccessful because he seemed unable to put his ideas into any comprehensible form on paper ; but at his best his hand followed his thought, and he is unique in his power of representing religious and poetical themes. Take one of his simple poetical sketches, such as **Teach these Souls to Fly (3696)**, a tiny picture of a woman's figure floating in the sunrise and helping and encouraging a little baby also poised in the air. It is deliciously light and fanciful, and the colour of the sky adds an exquisite charm to the horizontal lines. It is the work of a poet, and one who wrote some of the simplest and most perfect children's poems in the language. Sometimes we feel he is so imaginative that he can hardly carry us with him in his flights, but much of his work is like a fairy tale full of beauty and of vision. Blake was a Londoner, and in early life he was apprenticed to an engraver ; later on he set up a shop for the sale of prints and himself engraved several

works of painters of the day. After the death of his brother, when he was about thirty, his time of greatest activity began, both in writing and painting ; but some of his most famous drawings, his illustrations to the Book of Job and his Dante, were undertaken as commissions when he had almost reached old age. Look at one or two of the Dante illustrations—**Dante and Virgil going up the Mount of Purgatory** (3366), and another (3368), where Dante and Virgil see in the first circle of the Proud the carved images on the rocks of those who have excelled in Humility. On the left is David dancing before the Ark ; on the right the Annunciation. The imaginative drawing, the kind of mysterious power of suggestion without definition, the unearthly land and sea, are peculiarly fitted to Dante's vision. **Homer and the Ancient Poets** (3353) shows the four great poets of antiquity—Homer, Horace, Ovid, and Lucan—gathered in a grove just outside the Inferno. **Bathsheba and the Bath** (3007) gives Blake in quite another style, as a great colourist, delighting in the rich glowing Eastern scene, the flowery portico, and wonderful twining plants.

TURNER (1775-1851). The Turner Collection in its own wing of nine spacious and well-lighted rooms (five upstairs and four down), built especially for it, is seen to advantage and in a way worthy of our great English painter. Though Turner made a large fortune in his life, he had in his possession at his death an immense number of paintings and drawings (about 300 paintings and 19,000 drawings) which he bequeathed to the nation. Of this vast collection about 200 oil paintings and 1,800 drawings are now on view here. Turner was born (like Shakespeare) on St. George's Day, April 23rd. His father was a barber in the neighbourhood of



TEACH THESE SOULS TO FLY. BY WILLIAM BLAKE
Tate Gallery

Covent Garden Market and the boy seems for the most part to have led a wild, uncontrolled life in that rather unsavoury locality. But we know that he was at the age of ten at a boarding school in Brentford, then as now the centre of a brewing industry. Here the boy coloured engravings for the foreman of the distillery. He was only fourteen when he entered the Academy Schools in London, and his first original sketches extant date from this year. While still only a boy he started his own studio in London and made friends with Girtin, Varley, and other artists of the day. For the next few years he explored with them the possibilities of water colour drawing (see Victoria and Albert Museum, p. 83) and advanced the art by leaps and bounds. He was elected A.R.A. in 1799 and R.A. in 1802. From about this time his work in oils began. It is a help to the understanding and appreciation of Turner to divide his painting into three main periods—the first his early period from about 1800–1820; the second and middle period from about 1820–1840; and the third and last from 1840 onwards. You will notice that the dates are given on all the paintings, and for yourselves you can place any of them in the period to which they belong.

Let us look at some of his work in each of these. Begin with the **Sun Rising in a Mist** (479) and **The Shipwreck** (476). These show two distinct sides of his genius. In the first you see his power over atmospheric effects (largely gained by his early studies in water colour) and his fine conception of the scene; in the second you feel his remarkable composition, and the admirable way the weight of the water is represented—the way it buoys up the boats shows not only study but insight. To this period belong also the classical pictures of

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Dido (494) and the **Hesperides (477)**. Turner at this time had not been to Italy; his pictures were inspired by admiration of Claude and Poussin.

The second period of Turner's activity covers the time when he was no longer young—from the age of forty to sixty—and it is in some ways the most remarkable. In 1819 he went on a long tour to Italy, staying in Rome, and making excursions into the surrounding country, which was the subject of many of his pictures, and travelling on to Naples. The first result of this journey was his large picture **The Bay of Baiæ (505)**, where you will notice a change in colouring. The dark shadows of his earlier work have disappeared: all the colour is brilliant and in flaming sunshine. When the Bay of Baiæ was exhibited, one of Turner's friends remonstrated with him on the liberties he had taken with the view, and wrote on the frame of the picture, "**Splendide Mendax**" (untruthful). Turner was much amused at this, and refused to remove the remark. "All poets are liars," he said, "but it is all there." Equally characteristic of him was his reply to the lady who complained that she did not see the colours in nature that he put in his pictures: "Don't you wish you could?" It is possible to feel that at this time Turner is often attempting too much; there is too much detail and extravagance, and the whole is overloaded and complicated. **The Visit to the Tomb (555)** belongs to this time, and the famous **Ulysses Deriding Polyphemus** in the National Gallery, and a little later **The Evening Star (1991)**, which leads on to the third period.

This shows Turner in his most individual and imaginative vein, and he is sometimes incomprehensible in his attempts to translate his theories of light and colour into paint. **The Burial of Wilkie**



CHICHESTER CANAL, BY J. M. W. TURNER
Tate Gallery

at Sea (528), with its atmospheric effects of smoke and mist, is very telling ; and *The Snowstorm* (530) is terrible in its wild, weird suggestion of winds and waves and snow. His famous Venice pictures belong to this last period. He appears to have left the mountains and trees that he loved so much for architecture, water, and ships, and in some ways these are his most characteristic works. He seems to have returned to the grand simplicity of design of his first period, and added a mystery of colour, which is peculiar to his later work. He was now an old man, and his health began to fail about 1845. He lived till 1851, but for many years before his death he remained hidden from his friends, and only at the end was he found in a squalid house in Chelsea, where he passed under the name of his housekeeper. Here he died. All through his long life of great activity in painting he was filling notebook after notebook with sketches of every place he visited in his travels. Many of these were for the engravers of book illustrations—"The Rivers of England," "The Rivers of France," Rogers' and Scott's works, to mention only a few of those which appear with Turner's illustrations. For many of his later years his tour abroad was an annual event, and his sketches, both finished and unfinished, are to be seen in the water colour rooms here. Among them are some of the most beautiful things he ever did. You will be interested in looking at the drawings and early water colours ; you can tell the dates by the numbers in Roman figures on the drawings. You can see how the very earliest are topographical like the first water colours in the Victoria and Albert Museum (p. 81) ; they were drawn when he was only a boy, and you may follow the numbers till you come to his latest notebooks.

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Turner, all through his long life, was entirely absorbed in his art, as his tremendous output may help you to realize. He gave time and attention to the business of the Royal Academy, but little thought to general society. His reputation was largely made by the almost idolatrous admiration of Ruskin in "Modern Painters," where his later and much criticized work was defended with unstinted praise. Turner made a large fortune, chiefly by his engravings and etchings, but he appears to have been indifferent to worldly success, and his character remains something of a mystery. The dreams of grandeur and loveliness in his later years were evolved amid surroundings of squalor and inferior company. Did he feel that the cares of the world and social life would impair his vision of

The light that never was on sea or land
The consecration and the poet's dream ?

THE PRE-RAPHAELITES

In the early days of Queen Victoria's reign there were studying at the Royal Academy Schools three young men who, becoming friends, and finding they had common ideals, founded a Brotherhood, which was called "Pre-Raphaelite." The three were William Holman Hunt, who was then twenty-one ; D. G. Rossetti, who was twenty ; and J. E. Millais, who was nineteen. They set out to break away from the conventional painting of the day, to look at nature for themselves and follow her faithfully, and to recapture the freshness and sincerity of the early Italian painters before Raphael—hence their name. But you will best understand their objects by looking at their pictures. Take first MILLAIS' (1829-1896) *Christ in the House of His Parents* (3584). Millais had



CHRIST IN THE HOUSE OF HIS PARENTS. BY MILLAIS
Tate Gallery

been admitted to the Academy Schools at the age of eleven, and was known there as "the Child," and he was only twenty when he painted this picture. He had most exceptional natural powers for drawing and painting. Nothing was difficult to him; he was technically the most talented of the Brotherhood. You will notice at once the fresh brilliance of the colour in this picture; it has none of the brown look of the Old Masters, which was still fashionable at the time. It has something of the clear purity of the early Italians. A religious subject, too, is chosen, and it is treated with the simplicity of primitive artists. But it is much more realistic. Millais took his canvas into a carpenter's shop, and all the details, down to the shavings on the floor, were painted from real life. It is interesting to note that the figures were drawn from his personal friends, and Joseph, the carpenter, from his father. The picture raised a storm of abuse when exhibited in 1850, and with the work of the other members of the Pre-Raphaelite Brotherhood it was labelled offensive, absurd, puerile, and morbid. But as early as the next year Ruskin, who was then high priest in the art world, took up their defence, admiring their "finish of drawing and splendour of colour," and slowly the tide began to turn in their favour. As to Millais, his career from henceforth was, from a worldly point of view, an uninterrupted success. But unfortunately his art did not fulfil his early promise, for he forsook the ideals of the Brotherhood, and his actual power of painting as well as his sentiment deteriorated as he sank to money-making and pandering to popular taste. You can follow his career through his period of great prosperity, when he painted *The Boyhood of Raleigh* (1891) and *The North-West Passage* (1899),

both of which will appeal to you from their interesting subjects and skilful painting. His style has become much less precise, but his work is commoner. It has not the distinction of his Pre-Raphaelite time, and it gradually sinks to his later inferior manner, when he descended to sentimentality and pot-boiling.

ROSSETTI (1828-1882) was the mainspring of the Brotherhood. He was a poet and visionary as well as an artist, while in enthusiasm, force, and originality far the greatest of the three. He was born in London, the son of an Italian patriot, who was professor of his native language at King's College. Though more than half Italian by birth, Dante Gabriel Rossetti was English in his sympathies and in his deep admiration and knowledge of English literature. He wrote "The Blessed Damozel," one of his best-known poems, at the age of nineteen. You will not be surprised to find that the subjects of his pictures are generally romance and poetry, and his love of Dante inspired many of them. Look at some of the smaller ones here: **The Tune of the Seven Towers (3059)** shows jewelled colouring almost like stained glass or an old illuminated manuscript. It is gem-like in its brilliance. He is less successful in his large canvases; he seemed to lack the power or the patience (he was always impatient of drudgery) to carry through a big design. His active mind was always full of ideas which he longed to express, but for which he had not the industry and concentration. **Arthur's Tomb (3288)** is another of the successful small paintings. The figure of Guinevere, penitent, turning from Lancelot's passion, is singularly expressive and pathetic. In **The Pass-over of the Holy Family (3156)** we have again a religious subject treated with directness, origin-

ality, and tenderness ; the little St. John fastening the latchet of Christ's shoe is very exquisitely conceived. In *Dr. Johnson at " the Mitre "* (3827) we see a very different subject, an illustration of the story told in Boswell's " Life " of the two young women who came to convert Dr. Johnson to Methodism and who were only laughed at and entertained by him.

HOLMAN HUNT (1827-1910) brought to the Brotherhood lofty ideals and a more serious purpose. He had less of the artist's temperament than Rossetti but more concentration and perseverance. There are very few of his pictures here. *The Ship* (2120) is a careful study of night effects on the deck of a sailing ship for passengers, recalling the lines of " In Memoriam " :

I hear the noise about thy keel
I hear the bell struck in the night,
I see the cabin window bright,
I see the sailor at the wheel.

It hardly shows Holman Hunt's imaginative powers : these come out much more in *The Triumph of the Innocents* in the National Gallery, and his other religious pictures. Holman Hunt lived to a great age, but he never, though he became famous and opulent, forsook his high aims or his conscientious thoroughness. His careful methods and his intensity of feeling prevented his accomplishing a great deal, and a certain pictorial quality seems lacking in his imagination. He travelled in Palestine, so that his religious pictures should have the background of the actual scenery and be as true as possible to the Bible story. Other artists joined the three original members of the Pre-Raphaelite Brotherhood, but none were so famous. A rather older man **FORD MADDOX BROWN** (1821-1893) shared their aims and ideals, but was

never a member. Rossetti for a short time worked in his studio, but found the drudgery of learning to draw very irksome and contemptuously called the study of still life, to which he was put, "pots and pans." Though Madox Brown had travelled and seen the work of foreign artists, he was determined to look with his eyes and paint his own impressions, especially in the matter of colour. A brightness and freshness distinguishes all his work. His **Chaucer at the Court of Edward III (2063)** will interest you from the historic setting. You can see the dresses of the period, the Court jester, troubadours and priests, the children of the King, the Black Prince and his wife, a small child asleep, possibly the future Richard II. All the details are amusing and carefully rendered.

BURNE-JONES (1833-1898) was a pupil and direct follower of Rossetti. He had the same sympathy with chivalry and romance and chose for his subjects the Court of King Arthur and kindred themes. **King Cophetua and the Beggar Maid (1771)** is one of his most ambitious paintings here. It has the subdued, rather monotonous, colour which at times he chose, while at others he preferred gay and diverse hues. He was a good draughtsman and his drawings are often more pleasing than his paintings. He never followed the Pre-Raphaelite Brotherhood in naturalness or realism; his figures move in a world of fantasy. Burne-Jones designed stained glass windows and house decorations for his friend William Morris, the poet and writer. Morris was also a painter, but it was his wall-papers and tapestries which so greatly influenced the decoration of the day, and in arts and crafts generally his work almost revolutionized the taste of the Victorian age.

Two other painters of the nineteenth century

are distinguished at the Tate Gallery by rooms entirely devoted to their work—George Frederick Watts and Alfred Stevens. **WATTS** (1817–1904) was a typical great Victorian. His outlook was serious. He had high ideals, which he himself described as “not so much to paint pictures that charm the eye, as to suggest great thoughts that will appeal to the imagination and the heart, and kindle all that is best and noblest in humanity.” If you look at the long series of paintings in the Watts room you will see what he meant. **Love and Life** (1641), **Love and Death** (1645), and **Hope** (1640), the most popular of all, are allegorical and explain his philosophy. The more directly didactic **Mammon** (1630), **He had Great Possessions** (1632), and **Sic Transit Gloria Mundi** (1638) tell their own tale. He holds up great ideals, but, as you see, he also, like the prophets of old, uttered warnings, “Woe unto thee.” Watts was born in London and started his artistic career as a decorator and fresco painter. This is what he always preferred, but buildings to decorate were not forthcoming and he took to painting the large canvases we see here and to portraiture (see National Portrait Gallery, p. 71). You cannot fail to admire his high ambitions and his industry, though he is not always successful in his large compositions. In his portraits he was more limited and bounded by the actual living subjects, and did not attempt to go beyond his scope. Many people consider his portraits are his best work. He was always free from financial cares and could please himself both in his subjects and his sitters. His noble thoughts inspired his allegorical pictures, and the characters of the great men whom he portrayed gave merit to his portraits. He painted a few landscapes with fine pictorial colouring, and his sculptured memorial to Cecil

Rhodes' "Physical Energy" stands over the grave in South Africa (a replica is in Kensington Gardens). His long life was entirely devoted to art, and full of honour he was awarded the Order of Merit shortly before his death.

ALFRED STEVENS (1817-1875) was born the same year as Watts. He was a designer and decorator on a large scale, as you will see from his work here. He studied in Italy and became a passionate admirer of Michelangelo, and it is difficult not to be somewhat unfair to his work by comparing it with that of the great Florentine. Michelangelo frescoes are perhaps the most wonderful painting the world has ever seen and give the thrill that only consummate artists can inspire. If Stevens' work lacks this, we can yet find high aims and a real nobility in all that he did. The original cartoon for his *Isaiah* (1846) in the spandrel under the Dome of St. Paul's is here. We may regret that he had not more scope for large decorations such as this; he was reduced for many years to designing for firms of ironmongers and house decorators. In a competition for the Wellington Monument at St. Paul's his design was placed sixth, but afterwards adopted, and the last seventeen years of his life were spent on the great equestrian statue and monument, which he had not quite finished at his death. Stevens shows himself a true artist in his portraits of **J. M. Moore** (2132) and **W. B. Spence** (2939), both friends of his whom he met in Italy. He shows the qualities of the great Italians whom he studied; there is something of their grandeur, both in the colouring and direct simplicity.

JAMES WHISTLER (1834-1903) was an American by birth, but received his art education in Paris and lived most of his life in London.



OLD BATTERSEA BRIDGE. BY WHISTLER
Tate Gallery

His most famous pictures are portraits of English people and views on the Thames in or near London. Whistler was deeply interested in Japanese art and its decorative qualities, but he was also influenced both by Velasquez and by Manet, the great modern French artist. Like a true innovator, he only won his way to appreciation after a long struggle against misunderstanding and ignorance. He had theories for which he fought valiantly, one of which (based on Japanese art) was that the decorative side of painting was as important as the subject (see Hokusai's bridge pictures, Print Room at British Museum). His pictures of the Thames revealed the mystery and poetry of the river-side in a way that reminds one of Turner and yet is quite unique. His *Nocturne of Battersea Bridge* (1959) was referred to by Ruskin when he said he "never expected to have a coxcomb ask two hundred guineas for flying a pot of paint in the public's face." This was one of the serious lapses in judgment to which the great critic was liable, and often much amusement is added to his books by the way in which he sometimes afterwards eats his words and holds a contrary view with equal ferocity. The severe criticisms of Ruskin depreciated Whistler's work and resulted in a libel action, which rent the art world in twain. This lawsuit was expensive and did not help him to sell his pictures. He took to etching. After his famous portrait of his mother, exhibited in the Paris Salon in 1883, was bought by the French Government for the Luxembourg Public Gallery, his genius was more generally recognized, especially on the Continent.

After Whistler there is a great drop, when we turn to the remaining artists of the Victorian age, though the number of more or less well-known

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names indicates the activity that was going on. The typical painting of that time was above all else popular. England was growing rich and the new-built houses of the middle classes required ornaments for their walls. It was natural that as a rule the buyers did not want a great demand to be made on their imagination, and the result was a welter of pictures telling without much force simple, homely stories, or landscapes representing rather obvious aspects of nature, which were easy to understand, and in which the sentiment seemed acceptable to good English homes. As you go round the rooms containing pictures purchased by the Chantrey bequest you will see many of this sort that speak for themselves. But among the crowd there stand out some which show exceptional individuality and merit ; for example, the subject pictures of **SIR W. Q. ORCHARDSON** (1835-1910), such as the **First Dancing Lesson** (1519). He was a Scottish artist, whose work shows a delicacy of colour and a power of composition rare at this period, and he could tell a story without undue emphasis and with refined if rather cold and calculated sentiment. He was also much admired for his historical painting, and **Napoleon on board the Bellerophon** (1601) is extremely well known. It is painted with great skill. If the group of officers is a little too posed and deliberate, the expanse of the deck is very characteristic of Orchardson. The dramatic figure of the deposed Emperor on his way to St. Helena is quietly impressive.

One or two other painters of distinction stand out from the rest. Your attention will be attracted by **CHARLES FURSE'S** (1868-1904) **Return from the Ride** (1963) and **Diana of the Uplands** (2059). The former is a beautiful portrait in the grand manner, and recalls the fine qualities of Gainsborough ; it



CARNATION, LILY, LILY, ROSE. BY JOHN SARGENT
Tate Gallery

is in the best English tradition and it shows also great individuality. The second (a portrait of his wife) is full of breeziness and happy charm. The death of Furse from tuberculosis in his early thirties was a severe loss to English art.

Turning to landscape, look at **CECIL LAWSON'S** (1851-1882) **August Moon** (1142), a splendid, dignified, and decorative picture of the sombre moonlit country. It would be hard to find a more beautiful rendering of this aspect of nature. Lawson, too, unfortunately, died when just over thirty, and, like Furse, he can hardly have reached the height of his powers.

Born a generation earlier **GEORGE MASON** (1818-1872) painted with something of the same spirit. Look at his two small pictures of **The Cast Shoe** (1388) and **Wind on the Wold** (1568). Mason was a Shropshire man of independent means who lost his fortune and was obliged to use his gift of painting to earn a livelihood. These two attractive pictures of English country are well known in reproductions, but the warm, pleasant colouring adds enormously to their charm.

By the eighties a very commonplace atmosphere prevailed in English art. It was suddenly electrified by the appearance of **JOHN SARGENT'S** (1856-1925) **Carnation, Lily, Lily, Rose** (1615). This caused a tremendous sensation when it appeared in the Royal Academy. It does not strike us as so startling now, for we are accustomed to the change in method that it heralded; but we can admire the wonderful effects of artificial light, the way the lanterns emit it, and the faces of the children reflect it. The imaginative and decorative treatment of the figures and the flowers and lamps is brilliant and original. Sargent was pioneer in England of the new Impressionist school which had

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arisen in France. His later work, for example, in the Wertheimer portraits, which now belong to the nation, show even more strongly the influence of Manet, the French painter.

These are good examples of this more modern school in the Gallery and the artists are still alive.

SIR WILLIAM ORPEN is represented by an early work, *The Mirror* (2940), and a portrait of **Sir William McCormick** (3628). "*The Mirror*" was painted when he was only twenty-two, but it shows his facility, and, moreover, a certain sympathy and understanding that underlies his brilliant technique. Orpen's later painting is more vigorous and independent, but hardly more charming than here. The figures reflected in the mirror include the artist himself painting at his easel.

You will see much to admire in **ROTHENSTEIN'S Jews mourning in a Synagogue** (2116). The harmonious effect of the striped robes and the touch of bright colour in the curtains, the faces of the devout mourners, variety and uniformity successfully mingled to make an impressive picture. **SICKERT'S Ennui** (3846) is almost painfully tragic and poignant, the very reverse of the gaiety in **STRANG'S Bank Holiday** (3036), which is also a very clever character sketch.

The greatest genius is **AUGUSTUS JOHN**. You will be interested in his portrait of **Colonel Lawrence** (3566), in native Arab dress, with long white silk gown and gold belt, camel's hair cloak, and head-dress of red and gold. And yet all this cannot disguise his very English face, strong, rugged and determined, but kindly. It is painted with the unwavering assurance of John, a quality you see even more clearly in *The Smiling Woman* (3171). Sometimes we call it "style," this confidence and sureness of line and touch, this firmness and pre-

cision into which no doubt or wobbling enters. You find this in "style" wherever it appears—in playing games or what not. It is combined here, with a strong sense of form and of colour, in a simple and subtle design. The face has the expression of a syren, unpleasant but powerful and haunting. You do not easily forget the picture, for it has a force and power which would enable it to hold its own in any company. In decorative work, such as *The Mumpers* on the large wall of the hall, John has been less successful. He is deliberately flat and primitive in his design, in order to increase the decorative effect, but as a decoration it is not satisfactory, and compares very unfavourably with modern French work of the same kind.

THE PICTURES BY FOREIGN ARTISTS

It is impossible in a book of this size to do justice to the foreign pictures in the Tate Gallery; they represent many important developments in the art of the Continent, especially of France, and would require a treatise for their proper consideration. We can only mention a few of them here. A number of modern French pictures are in the bequest of Sir Hugh Lane, among them several small paintings by COROT, an artist whose life and work are mentioned in another part of this book (see pp. 39, 79). They are chiefly landscapes, and characteristic specimens of his art. Corot holds an important place in French painting, and you will be attracted by his work. *Noon* (2628) gives a pearly limpid impression of a clear sunny day, and *Wood Gatherers* (2626) is a charming woodland scene such as Corot loved. You will soon learn to recognize his hand and be able to identify his painting wherever you see it. You should notice,

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too, a painting, *Printemps* (3265), by **PISSARRO** (1830–1903), a pupil of Corot, who became famous as one of the first of the Impressionist School. His painting here is delicate and fresh, like early spring, and his work generally is distinguished for its lightness, for he was intensely interested in the painting of light. On the scientific theory that white light is made up of all the colours of the rainbow uniting together, he investigated the problem as to whether by painting the separate colours side by side, the result seen from a distance would be the same as if the colours were first mixed on the palette; he believed that the effect of this way of painting would be to reproduce the vibrating sparkle of actual light. You can see a very definite example of this method in a picture by a British artist, **DUNCAN GRANT**, of *The Queen of Sheba and King Solomon* (3169). Here the vivid light of the East is represented by spots of rainbow colours. It will strike you at first as very unreal, but there is a certain sparkle about the atmosphere in keeping with the witty conception of the scene, and the clever characterization.

CLAUDE MONET (1840– —) is another French artist who is often associated with Pissarro, and from whom Pissarro learned much. His work is seen here in the *Plage de Trouville* (3951). Monet lived for many years in England, and his pictures of London and the Thames show the interest in water and atmosphere which comes out in the example here.

EDOUARD MANET (1832–1883) is the chief exponent of impressionism and realism, though the name impressionist was not used till years after he had established himself as an innovator. You see examples here of several sides of his art, as a portrait painter and in the *Concert aux Tuileries*



LES PARAPLUIES. BY RENOIR
Tate Gallery

(3260) and in the *Servante des Bocks* (3858). This last is a very typical example of Manet. A *bock* is the common word used in France for a glass of beer, and here we see the girl serving out the glasses in a most realistic way. No detail is omitted, the glasses are all painted with sparkling light, but they are all in relation to each other, not one by one as individual specimens. The picture is seen as a whole, with concentration on the central interest; our attention is drawn to the point where the artist intends it to be, and the rest of the picture is kept in its appropriate place. Manet was deeply interested in light. Once when asked to point out the principal figure in a group he had painted, he made his famous reply, "The principal person in the picture is the light." You will notice how it plays round the objects that he painted and is diffused in the room. Manet, like many other original artists, adopted methods which were too startling to be accepted by the art critics of the day, and his paintings were excluded by the Salon, the great French exhibition in Paris. The Emperor, Napoleon III, suggested that at least Manet and his friends might have a room to themselves, if they might not mingle with the painters who followed the old traditions, and a "Salon des Refusés" was instituted where many now famous artists exhibited, including those mentioned here. As a result many friendships sprang up among them and the new theories gained in strength and prominence.

RENOIR'S (1841-1919) *Les Parapluies* (3268) is a clever and original painting of a sudden shower in a Paris street. The sense of falling rain is as well rendered as the types of very real people he has introduced. Renoir always gives the impression of accomplishing with the utmost success what he

set out to do. In his boyhood he was a painter on porcelain at Limoges, the famous china town, where he was born, the son of a small tailor. He went to Paris and soon became associated with Monet, Manet and others of the new school. There is another characteristic painting of his here, *La Premiere Sortie* (3859).

DEGAS (1834-1917), another of the same circle, is seen here in a fine picture recently acquired by the Courtauld Trust, *Jeunes Spartiates S'Exerçant à la Lutte* (3860). It is not the kind of subject that we associate with Degas; he is most famous for his pictures of the ballet, where quick movement and brilliant effects of light are painted with extreme cleverness (see Victoria and Albert Museum). In this out of door scene in the sunny southern atmosphere of Greece, the warm landscape bathed in evening light, you seem to feel the hot air on the bare skins of the boys and girls who are practising for athletic contests after the manner of the Spartan youth. Nor is full opportunity for Degas' powers of characterization given here, but it is a brilliant picture, and shows his wide scope.

GEORGES SEURAT (1859-1891), who died young, showed great powers of design on a large scale. You see his *La Baignade* (3908) here. Modern artists have tried to combine the large sweeping decorations of the great fresco painters, with modern realistic figures of the ordinary life of the day, an extremely difficult task. The most successful modern fresco painting is the work of PUVIS DE CHAVANNES (1824-1898). There is in the Gallery a drawing of his for *Les Vendanges* (3600) which, though only a small study, give some idea of his charming decorative qualities. But he gave a sort of Arcadian and ideal air to his scenes, he never attempted the absolutely realistic. It was a



LES JEUNES SPARTIATES. BY DEGAS
Tate Gallery

daring scheme of Seurat's to introduce these very commonplace boys with their ugly clothes into a large decoration, but it is not unsuccessful and the colour and design are both pleasing.

The Burrell Collection, which is now (1925) exhibited "on loan," has some splendid paintings by modern Dutch artists, especially Matthew Maris, Jacob Maris, and Anton Mauve, as well as fine work by modern Frenchmen and others.

There are one or two small paintings by these Dutch artists in the permanent collection here, and you will be attracted by the simple and telling **Watering Horses** (2711) by Mauve, as well as by the pictures of the brothers Maris. Though they have been largely influenced by the French School, the modern Dutch artists have retained some of the great qualities that have always distinguished the painters of Holland. Matthew Maris especially has a strong poetical fancy which is not generally associated with his more realistic countrymen. Many of them have a strong feeling for landscape, and an understanding of atmosphere which is quite in the best tradition of Holland.

Finally, there are a few examples of Post-Impressionism, as it is called, by which is meant the movement in art that came after Impressionism. We may attempt to explain it in a few words. We all know that art is concerned with expressing something more than the actual representation of objects in space. If that were all, photography would be far the best form of art. By the end of the nineteenth century the technique of art was so far developed by generations of artists, covering hundreds of years, that everything that was actually seen by the eye could be represented practically to perfection, and a desire came to break away from all this complicated technique and make

a fresh start, like the primitive painters. Men hoped in this way to find fresh means of expression in tone, form, and colour, in the effects of light, in the representation of motion, and to arrive at the spirit behind the clothing provided by the look of things to the ordinary person. The result of this has been a most extraordinary flood of experiment and effort: some people actuated by a *bona fide* desire for freedom and freshness, others with a spirit of bravado and a desire to surprise and shock. It is hard to say how far real advance to fuller expression has yet been made, but with this idea uppermost you may be able to look with interest and sympathy at some paintings that would otherwise appear merely startling and often deliberately childish and out of drawing.

CÉZANNE (1839-1906) from being one of the Impressionists became the leader of the new movement; his younger contemporaries, VINCENT VAN GOGH (1853-1890) and GAUGUIN (1848-1903) went much farther in their revolt against convention. Simplification, or economy of interest, is the keynote to much of their work. Van Gogh was passionate and intense; his is like the painting of a sudden flashlight vision. His pictures here—*The Yellow Chair* (3862) and *Sunflowers* (3863)—illustrate his method. Vincent, as he called himself, was Dutch by birth and did not begin to paint till he was thirty. After a time in Paris, he settled at Arles in the South of France, where his mind became unhinged and he ultimately took his own life. Gauguin's desire to break away and get first-hand impressions took him to the primitive peoples of the South Seas, where he hoped to cast off all preconceived notions of art and paint with the freshness and unconventionality of a child. He loved his new home, saying, "I have escaped



WATERING HORSES. BY MAUVE
Tate Gallery

everything that is artificial, conventional, customary ; I am entering into truth, into Nature." How far he was successful is doubtful ; he managed to get a clear, rich colour and a certain naïve charm into his work, but it is often marred by sensuality. There is an unfinished picture of his here (3167) of a gardener coming into a house where ladies are sitting, which shows the sort of fairyland impression he could give at his best.

THE WALLACE COLLECTION

THE Wallace Collection differs from the other Galleries we are considering in several important respects. First, it is not primarily a picture gallery ; it is a nobleman's house arranged as a museum. It contains not only pictures but all sorts of *objets d'art*. Secondly, it is largely the collection of one man, and for this reason it is not a selection made for completeness or to illustrate every school of painting ; it represents to a great extent one man's taste.

The one man was the fourth Marquis of Hertford, the son of the famous peer who figures as the Marquis of Steyne in Thackeray's "Vanity Fair." He was the buyer of by far the greatest part. Some things belonged to his ancestors, and his heir, Sir Richard Wallace, added to the collection, which Lady Wallace bequeathed to the nation on her death in 1897. It contains altogether nearly eight hundred pictures, besides furniture, china, armour, and many other beautiful things. The pictures only will be dealt with in this book.

Lord Hertford was a very rich man. He was always delicate and he lived a retired life, chiefly in Paris, his only interest being the accumulation of the treasures of art. He was guided by his own tastes in his purchases. He said, "I only like pleasing pictures" ; and, speaking generally, his inclinations were rather towards the light and frivolous than the tragic or tremendous in art. At the same time, with the true collector's spirit, he was anxious to have specimens of the great masters, who were in the taste of his day.

The Gallery is rich in some special directions, namely, in the French School (particularly of the seventeenth and eighteenth centuries), the Dutch, the late Italian, and the English.

THE FRENCH PICTURES

Lord Hertford was living in Paris in the first half of the nineteenth century, when, as a result of the Revolution, the French aristocracy were selling their possessions, and he had very exceptional opportunities for picking up works of French art when rich buyers were comparatively few.

The National Gallery is very poor in French pictures. It is most fortunate that it is possible to fill in the gaps here, and so obtain a less incomplete survey of French art. The history of France is closely connected with the history of England, and you have learnt of the great monarch Louis XIV, who was on the throne of France for seventy-two years, during the reigns of all our sovereigns from Charles I to George I. It was a time rich in writers and painters, and is called by the French "*Le grand siècle.*"

With Louis XIV may be said to begin French art, with a strong national bias, and its centre in Paris and not in Rome. Under him palaces sprang from the ground and artists rose up to decorate them; and not only to adorn his dwellings but to adulate him and his doings. Every act of Louis was passed down to posterity in gigantic pictures—his campaigns, his pomps, his parades, the majesty of himself and family. Few of these paintings are outside France, but we have here a typical picture of the King himself. Look, first of all, in the Gallery (room on the right of the entrance) at **LARGILLIÈRE'S** (1656–1746) portrait of **Louis XIV**

and his Family (122). Here you see not only Louis himself but the whole Bourbon dynasty—his son, his grandson, and his great-grandson are there beside him ; his father and grandfather, Louis XIII and Henry IV may be seen portrayed as busts in the background. The little great-grandson, who as Louis XV next succeeded to the throne, is an amusing figure, with his enormous hat and fashionable lady's dress with a train. Louis himself would be ridiculous with his gigantic wig, heavy curled locks, and mantle embroidered with lilies, if he were not so dignified. The artist has succeeded too in giving him an air of determination and energy which is characteristic. But all the figures seem more occupied in looking impressive than with their own thoughts. The whole picture is pompous and formal, like the splendid monarch himself. Largillière was one of the most famous painters of that age ; he faithfully represents it all down to the swords, shoe buckles, furs, and laces, exactly as they were. Stately grandeur is everywhere, and the style of art, called " Baroque," has reached its acme. Louis set the tone and fashions in French society, which lasted till the Revolution. His palace at Versailles is the last word in all that is splendid, formal, arrogant, uncomfortable, superficial, and unreal ; and this picture sums it all up in little. Painting in this age is essentially aristocratic. It is for salons and grand houses. The pictures here are in their right setting among the furniture and decoration of their own day. Go up the imposing staircase and turn to the right to the rooms containing the French pictures.

It is to the time of Louis XV that most of the painters in this collection belong. After the rather oppressive atmosphere of Louis XIV's reign, with



THE MUSIC PARTY. BY WATTEAU
Wallace Collection

the freedom from restraint there came a change, and the more frivolous character of society is well illustrated in the paintings of WATTEAU (1684-1721). Look at *Fête in a Park* (391). There is no heavy pomposity or Court etiquette here; there is a sense of out-of-door freedom, of *dolce far niente*, in these dainty groups of figures, in somewhat ethereal colours and idealized surroundings.

Watteau, as you might guess from his name, was not French by birth, but a Netherlander. He was the son of a tiler, and came to Paris as a shy, consumptive, misshapen, lonely peasant boy. He saw the scenes of the life of the day in the gardens of the Luxembourg, with a wonder and a vision of their pictorial beauty that impressed him the more as a foreigner and an outsider. He delighted in the pride of the eye, but there is always a pensive longing, almost a melancholy, in his gayest scenes; they are like the dreams of a man who could never share the brilliance and enjoyment of the *Fêtes Galantes*. There is also a consciousness of the futility of it all, a slight disgust at the superficial gaiety and artificiality, inevitable in one who had known the hard realities of poverty, ill health, and want. There is a certain monotony about Watteau's subject and you may find their triviality, in spite of his own contempt for it, tiresome; but you will not fail to admire the beauty of the painting in every detail; and his dreamy woodland and the delicacy of his shimmering silks have a sort of fairy attraction. *The Music Party* (410) is a typical Watteau. The figure of the man playing the guitar is brilliantly drawn and painted; he stands so solidly and clear-cut in the middle of the picture. And there is a charm about the children and the dogs and the black servant which shows that Watteau was not obsessed by the

flirtations of the fine ladies and their swains. The background and sky are delightfully in keeping with the scene.

Watteau was never sufficiently in the fashion to be a great success in his lifetime, but he became well known before his early death at the age of thirty-seven, and had a large following of admirers and imitators.

If you find his pictures frivolous and unsatisfying, much more will you be inclined to give short shrift to those who succeeded him. Watteau's honesty and insight, despite its subjects, lift his work above the merely trivial. His pupils, LANCRET and PATER and others, imitated him closely, and, though skilful painters, without his greatness their work sinks to delicate pictures of dalliance and no more.

BOUCHER (1703-1770) is the true master and inspiration of the age of Louis XV, and its peculiar character, summed up in the word *rococo*, is largely due to his influence. It is well illustrated in Hertford House; the same daintiness and frivolous elegance are in everything of this period—in the furniture and decoration as well as the pictures, for Boucher had a hand in all the applied arts as well as in painting. His pictures often form the actual wall panels of the rooms he adorned; you can see in (429), (432), (438), and (444) his decoration for the boudoir of Madame de Pompadour, where she received her royal admirer. You see, too, in this room Louis XV's famous favourite herself in No. 418. Notice the beautiful soft pink of her silk dress: the whole picture is redolent of flowers and flounces. It was her patronage of Boucher which led to his great success, but he appealed to the popular taste by his frivolous treatment of well-known themes, and his bright, clear colours,

especially his pinks and blues, fell in with the fashions of his day and were eminently suited to the vapid character of his work. The large canvases on the staircase and upper landing are Boucher's ; no gallery in the world has so many of his paintings.

FRAGONARD (1732-1809) was a pupil of Boucher and is more frivolous still. Look at *The Lady in the Swing* (430). Constable called Boucher's country scenes " the pastoral of the Opera House " ; this is " the pastoral of the Music Hall." It is all as dainty and artificial as it can be, surely the last word in levity and the world of frills. It marks the downward tendency of social life in France, and it was in another sense " the last word," for the rottenness which one feels in this picture was to be the undoing of the old order in France, and Fragonard was caught, after very great success, by the Revolution and the complete reaction of the time ; he lived to see his aristocratic patrons sent to the guillotine, and died in poverty.

GREUZE (1725-1805) is another of the popular artists of this time. He represents the same sort of affectation of simplicity and naturalness which made Marie Antoinette play at being a peasant at the Petit Trianon. As a reaction from the spirit of Fragonard he was by way of arousing an admiration for virtue and innocence, and painted endless figures of young girls in simple dress ; but it was all a sentimental pretence and lacked the conviction of the real thing. However, he took people in, for he was a skilful and cunning painter, and he is extremely popular, even to this day. When he is not painting " *Innocence* " or " *Ingénuité* " or *The Inconsolable Widow* (4540), but a straightforward portrait, he is less affected ; but you will probably place him, not unjustly, among the

painters of the chocolate-box type. His model for a very large number of the girls' heads you see here was his own wife who was far from being the innocent damsel he would have her appear. She was utterly unworthy of him, and made his life miserable by her unfaithfulness and dishonesty, while he immortalized her pretty face.

You may turn with a sense of relief to **MME. LE BRUN'S** (1755-1842) **Portrait of a Boy in Red** (449). This, at least, is a real boy, not an affected or disillusioned grown-up. He might be naturally merry or even naughty. There is something here akin to the true simplicity of great art. You feel that Mme. le Brun was nearer to reality than her contemporaries, while she paints with great freshness and charm.

But the Revolution has come. Greuze, like Fragonard, after being rich and popular, has died in poverty, and Mme. le Brun, who was one of the favourite painters at the Court of Marie Antoinette, lived for years in exile, and only returned to France at the end of her life. And so we come to the nineteenth century with its new order and its new ideas in art as in politics. Art hitherto has been essentially aristocratic: it has been concerned with courts and princes; it now becomes concerned with the people, and nature, and the ordinary life of mankind. All along there has been in France a small undercurrent of art on a democratic basis, but it has been almost negligible. The two brothers **LE NAIN** (see p. 80) and **CHARDIN**, unrepresented here, painted the common people and common objects. It is a spirit akin to theirs that now comes into possession of the field. Turn to **ROUSSEAU'S** (1812-1867) **Glade in the Forest of Fontainebleau** (283), and let us see the new world. Rousseau has been called the Father of Modern

French Landscape. He devoted his life to the study of nature. Born in Paris, his heart was always in the country, and he wandered afield. A tiny village—Barbizon, in the Forest of Fontainebleau—became his home, and there, with Jean François Millet, he drew round him a circle of artists who are known as the Barbizon School. They had a far-reaching influence on the art history of France, and this picture may be taken as a typical one. It shows the direct observation of nature, and the strong passion for her, which had inspired our English Constable and through him these French landscape painters. One of the Barbizon School said, "We saturate ourselves with nature and then we go home and squeeze the sponge." The composition is a favourite one with Rousseau—a glade in the forest, a distant picture seen through the trees, with cattle drinking in a warm light. It is what anyone might see near Fontainebleau, but painted with imagination and a great deal of feeling. For years Rousseau struggled against the prevailing fashions in France. His pictures were scorned by the critics, but he won his way ultimately to an accepted place in French art.

COROT (1796-1875), though an older painter, is generally classed with this school, for he had in many ways the same ideals. He was the son of a small linen draper in Paris, and began life as a commercial traveller. He was twenty-six before he took to painting as a career. A few years later he went to Rome, and his early work is largely of Southern scenes, precisely drawn and limpid in colour, with delicate tints of pale greys and greens. He also painted figures rather in the manner of Vermeer of Delft, but it is as a landscape painter that he is best known.

Corot's work was original and at first was ignored ; we are told that for thirty years he never sold a picture. But he was never embittered and was admired and loved by his brother artists, and in his later days, when he too had settled in Barbizon, he was affectionately known as " Le père Corot " by the younger men of the school there. His later work is more dreamy and poetical (his trees are more willowy and almost fluffy), and it became extremely popular some years ago, especially in America, whither a great deal of it has drifted. It is well known in reproductions.

Look at *Macbeth and the Witches* (281). The Shakespeare subject will appeal to you. It is a remarkable picture. It gives one something of the eerie feeling which is part of the scene. The striking figures are an inevitable part of the picture, not just added to give life to a landscape. You can see more characteristic examples of Corot in the National Gallery and the Victoria and Albert Museum (p. 79).

DUPRÉ (1812-1889) (see No. 299) was a friend of Corot and much admired by him. Corot was enthusiastic about other men's work ; he said, " Rousseau is an eagle ; as for me I am only a lark, who utters little cries among the grey clouds."

Before leaving the French pictures you should look at the fine collection here of the works of MEISSONIER (1815-1891), a far lesser artist indeed, but of peculiar merit in his own line. His paintings are like those of a Dutchman—small, extraordinarily finished, minute and perfect in detail. Many of them are also historic documents, for the scenes from history in their truth to life in every particular, and in the feeling for the situation, are perfect in their way. Could anything be more vivid than *A Cavalier* (291) or the *Hired Assassins*

(327), or, in a quieter vein, **An Artist Showing his Work** (325)? **The Lost Game** (330) is full of life and vigour, and **Napoleon and his Staff** (290) is typical of Meissonier's skill. The story goes that when the artist brought this last to Lord Hertford for sale he was asked where Napoleon's Egyptian follower was, and he at once, to please his patron took the canvas away and added the little head in the back row.

Though not one of the Barbizon School, **ROSA BONHEUR** (1822-1899) lived at Fontainebleau, and is famous for her pictures of horses. **Wagon and Team of Horses** (260) here is a small example of her work. The team of six shows you how carefully she had studied horses from the life; the knowledge and skill is shown here which made her painting of the unbridled steeds in the "Horse Fair" so popular.

You will find among the French pictures a number that appear to belong to them, but are really by an Englishman, **RICHARD PARKES BONINGTON** (1801-1828). They are often of French scenery, or from French history, for he learned his art in France, and is sometimes claimed by the French. He was a painter of extraordinary skill and promise, and his death at the age of twenty-six was a great loss to English art. His historic pictures are vivid and dramatic; his landscapes true to nature and full of fine atmospheric effects. Look at his picture of **Venice** (375), which gives a charming sunny impression of the famous Campanile and St. Mark's; the colouring is harmonious and pleasing. Yet it is a faithful representation of the piazza. You feel about him that he always looked at things with his own eyes and set down his own impression of them, and this gives an individuality to everything he painted which is

very remarkable in so young a man. Nowhere can his work be seen so well as here ; there are dozens of his water colours as well as his oil paintings. He had a wide scope—figures, landscape, and historic scenes. The last will amuse you. Look at **Henry IV and the Spanish Ambassador (351)**. What a dramatic little picture in its tiny compass ! The French king playing at bears with his quaintly dressed babies, when enter the Spanish Ambassador ! Though the king's face has character, it is not our idea of the great Henry of Navarre of Ivry fame. **Francis I and his Sister (322)** is an interesting little sketch of another French king. He has just scratched on the window-pane a couplet that he is supposed to have written himself : “ *Souvent femme varie, Bien fol est qui s'y fie.* ” The character of his famous sister makes it improbable that it was she who inspired this distrust of women. This little picture shows Bonington's brilliant colouring ; like many others of his works it was first exhibited in the Paris Salon.

THE ITALIAN PICTURES

Having studied the French pictures, we will now look at the specimens of the work of other European artists. We shall find examples here of many countries and many painters. Lord Hertford himself said that he was not attracted to primitive masters, so we shall not expect to find anything corresponding to the early Italian and Netherlandish pictures which are such an important feature of the National Gallery. But there is just one little painting on wood in the formal Byzantine manner, **Madonna with Saints Peter and John (550)**. This will show you what the pictures were like with which the great art of painting in Italy began. It



A BOY READING. BY FOPPA
Wallace Collection

was probably an altar-piece for a church, and the gold background and simple, balanced figures are very characteristic of this primitive painting. Giotto and his followers in the fifteenth century gave life to and developed these early beginnings, and a succession of the greatest painters the world has ever seen carried on Giotto's work—the Italian painters of the fifteenth and sixteenth centuries. All through these great days of Italian painting, and especially in the earlier years, artists were accustomed to paint in fresco on the actual walls of churches and other buildings, and if you look at **FOPPA'S** (died 1515) **A Boy Reading** (538) you will see a very good example of fresco painting. Examine the bottom of the picture, along the frame and you will see that the face of the actual wall has been brought away—the plaster is there as well as the paint. You can realize that, as a rule, you must go to Italy to see the walls themselves with their frescoes, but in a few cases, often in the course of the destruction of old buildings, small surfaces of plaster have been removed and preserved. This specimen came from the palace of a rich banker in Milan, where it decorated the arcade of a courtyard. Fresco painting was often on outside walls, exposed to the air, but the way it was done, on a wet surface, so that the paint became absorbed into the plaster, gave it wonderful enduring qualities, as is shown in this example, which is four and a half centuries old. You see here how much the fifteenth century artists advanced in composition, as it is called. The formality has gone ; the boy sits in a natural way, just as he feels comfortable ; the picture is not flat, but the light and shade give roundness to the figure, and the landscape gives a sense of space beyond. Painting in fresco stimulated the artist to freedom, and breadth, and freshness ;

he had to paint while the plaster was wet, so there was no time to wait ; he must think quickly, work quickly, and never want to alter what was once done. Besides this, the wide spaces to be covered gave splendid opportunities for composition on a large scale, and for broad effects, which would show up from a distance. You will notice the name **M. T. Cicero** inscribed on the wall, beside the boy. This gave the title by which the fresco was formerly known, **A Young Sforza Reading Cicero**, but it seems equally probable that it represents the education of youth generally. There are a few pictures by the artists of Florence and Milan, e.g. **BRONZINO'S Grand Duchess (555)**, with her wonderful dress, and **ANDREA DEL SARTO'S Madonna (9)**. The latter is a good example of "the faultless painter," as he was called. If you know Browning's poem on this painter you will be interested to see here the face of his wife, who was his model for most of his Madonnas. The beautiful Lucrezia was of lowly birth, and was the wife of a hatter when del Sarto met her. When her husband died Andrea at once sought her hand, unworthy though she was of his love. She gave him a model of exquisite beauty though only a small part of her affections, and her influence is well described in Browning's poem. Andrea's inspiration never kept pace with his powers of execution, and though his pictures have much charm they lack the great qualities of the earlier religious painters. We know that some of them were in the nature of pot-boilers, and he repeated over and over again the themes which were popular and saleable. This picture is known as the **Virgin of Padua**. **St. Anthony of Padua** with an angel is seen in a vision in the sky.

LUINI (1475-1532) is a northern painter of the

Milan School ; his *Virgin of the Columbine* (10) shows his peculiar grace under the influence of Leonardo da Vinci. His painting was chiefly fresco ; a fragment is here, *Child Genius Gathering Grapes* (526), and another, *Head of a Girl* (537), charmingly simple and pleasing. These are portions of large decorations, of which other fragments are scattered over various Galleries of Europe. Luini, as his name tells, came from Luino, a beautiful village on Lake Maggiore, and in No 8 you will see in the background the view across the lake that Luini saw from his home.

Notice the background, too, in *CIMA'S St. Catherine* (1). Here the mountains and the walled and towered hill-city give you a sample of the backgrounds that Italians loved to paint. St. Catherine holds the instrument of her martyrdom—a spiked wheel. On this she was bound and tortured, but the story goes that angels came and broke the wheel so that she was not killed, but lived to witness further to her Christian faith, and afterwards died by the sword.

The painters of Venice are better represented. Venice, the great seaport for trade with the East, was influenced by Oriental wealth and colour, and this is seen in her art. Brilliance and opulence prevail in most of the paintings, especially the later ones, and it is only these that we see here. We see the influence of *TITIAN* in *Venus and Cupid* (19), a charming, romantic, poetical picture, with an ideal landscape. Landscape had become by the end of the fifteenth century much more important, and the figures less important, than in the works we have been looking at. There is an advance in the study of nature and also a change in the methods of painting. You will notice there is little drawn outline in this picture ; the effect of

shape and form is got by splashes of paint from the brush, and there is much less distinct separation between one object and another. Look at the way Cupid's wings almost melt into the background, with no line to divide them; the whole figure, if you look closely at it, you will see to be painted with extreme dexterity. The picture is called "L'Amour Piqué"; for Cupid has either hurt himself with his own arrow or been stung by a bee, and comes to his mother for comfort. To Titian himself belongs *Perseus and Andromeda* (11). This was painted towards the end of his long life, lasting nearly a century, for Philip II of Spain, who commissioned much of Titian's late work. It is an exciting rendering of the familiar old story—the rescue of Andromeda from the dragon. The colour of the dramatic landscape and the lurid sky all add to the intensity of the thrilling moment in the adventure. As Titian grew older he painted with more apparent carelessness and dash, but it was the experience of years that had given him his inimitable power over the handling of paint, and told him how to get his effects with boldness and assurance in a few masterly strokes. Nevertheless, the details, such as the crab, shells, and coral on the rock, are painted with the same care as you may see in his early work, the *Bacchus and Ariadne* in the National Gallery. Titian, though he lived to such a great age, never stood still in his art, he was to the last making fresh experiments and trying new methods.

Before we leave the Venetian painters we must look at the work of two artists belonging to a much later time—*CANALETTO* (1697–1768) and *GUARDI* (1712–1793). They carried on the great Venetian tradition when art in the rest of Italy was almost dead. Both these men—master and pupil—

painted almost exclusively in Venice itself, and the work of both is topographical in the sense that it gives you a true picture of the Venice of their day. You may think at first that the colouring is monotonous and the subjects dull. Canaletto may be studied better in the National Gallery, unless you like to amuse yourself with his **Fête on a Piazza (500)** and see the acrobats at a fair in the Italy of long ago. But you must look particularly at the Guardi's here (in Room 12), for nowhere can you learn to appreciate him so well. Though less skilful in perspective and in fine spacious composition than his master, Guardi is extraordinarily delightful in his sense of sunshine and light, and his little glimpses into life on the lagoons and canals will give you great pleasure if you take the trouble to look carefully at them.

Look at **The Rialto (508)**, for the subject of this, the famous bridge over the Grand Canal, is well known. Guardi does not give us Venice under a cloudless blue sky: he knew her in other moods. Notice the clouds here, and the sunshine picking out the lines of the houses, and the boats, and the water, too, with its pearly reflections, and the little scenes in the gondolas—every detail is perfect. **Church of San Giorgio (491)** is even more pearly and the gondoliers even more gay. Guardi's own feeling for the poetry of it all comes out clearly and is suggested in every corner of the picture.

THE SPANISH PICTURES

Before we cross the Alps to Holland and the Netherlands, we will look at the Spanish artists, and especially at **VELASQUEZ (1599-1660)**, the greatest of them. The National Gallery has pictures by him of his great friend and patron Philip IV, King of Spain. Here you have three

portraits of Philip's little son Baltazar, the precious heir to the throne, who died in his teens. He was painted over and over again by Velasquez; we know so well that pathetic figure with its sad, delicate little face, which yet has, especially when on horseback, something of the pride of his race. Look at **Don Baltazar in Infancy (12)**, and at **Don Baltazar in the Riding School (6)**. You will notice how in both of these the interest is concentrated on the face of the boy; though in both the dress is very elaborate and wonderful, it is the face that is significant. In No. 6 the light is shining on Baltazar's countenance, and we are hardly conscious of the gaudy feather in his hat and of his prancing horse. The plain stables in the background and all the attendant figures are in the dull subdued tones of Spain, but it is a fine composition; the lines are simple and stately. With Velasquez a portrait was a portrait first of all, though he was the most consummate master in making of the whole scene a picture, giving a vivid impression of a figure standing in its surrounding light, as it does in real life. Little Baltazar's sister Margaret may be seen in **Infanta Margarita Maria (100)**. The girl's dress of the period will amuse you. She, too, died young, after being married to the Emperor at the age of fifteen. All the members of the royal family of Spain are familiar figures, and you will meet them again and again as old friends, for they have been immortalized by one of the greatest painters who ever lived. Velasquez subtle colouring is well shown in the **Lady with a Fan (88)**. The touches of bright colour very sparingly introduced make all the difference to the interest and beauty of the picture. Her face will not attract you perhaps, nor the subdued tones till you have learnt to appreciate the great qualities



DON BALTASAR CARLOS IN THE RIDING SCHOOL. BY VELASQUEZ
Wallace Collection

of the painter. This will come with study. Look long at all his pictures here and elsewhere (see p. 107, Dulwich).

MURILLO (1618-1682) was the contemporary of Velasquez. There are several of his pictures here; he was in the fashion of the time and was evidently much admired by Lord Hertford. His *Virgin and Child* (18) is typical. Murillo's religious pictures are very popular for their grace and soft, rather smoky atmosphere, but their prettiness is inadequate to great themes. Murillo was much more successful and at home with less ambitious objects, and his *Charity of St. Thomas of Villanueva* (97) makes an effective group, introducing some of the peasants, whom he delighted to paint. The little urchin on the right, holding up his sixpence, is after the artist's own heart and delightfully imagined, and so are the figures of his mother and the baby (see pp. 107, 108, Dulwich).

THE DUTCH AND FLEMISH PICTURES

The Wallace Collection is particularly rich in the later paintings of these schools. There are no examples of early work which you can see in the National Gallery. We come straight to the great men of the seventeenth century. Take the Flemish first, and look at **RUBENS** (1577-1640) and **VAN DYCK** (1599-1641) in the large room. You have an opportunity of noticing the great range of Rubens, for we see him here as a portrait painter in *Isabelle Brandt* (30), his first wife, as a landscape painter in *The Rainbow* (63), as a religious painter in *The Charge to Peter* (93), and as a historic painter in several small scenes. In all these directions he painted with the same industry and exuberance. His lack of deep feeling prevents his being a great religious painter, and you will

probably at first find many of his figure pictures exaggerated and unattractive, but you can hardly fail to be won by his landscapes, and especially this "Rainbow," which you should compare with his *Castle of Steen* in the National Gallery. The busy farm on the left, the cattle and ducks in the foreground, the stormy clouds, and the rainbow over the flat expanse of Flanders in the distance—all are bathed in warm evening light. Constable said the word "rainbow" describes Rubens' painting: "More than the rainbow itself, the dewy freshness, the departing shower with the exhilaration of the returning sun, effects which Rubens more than any other painter has perfected on canvas." Constable himself painted a famous picture of a rainbow, perhaps with this one in his mind. There is a portrait which you should notice by **VAN DYCK** (1599-1641) of **Philippe le Roy and his Dog** (94), a more subdued and reserved picture than is usual with this artist and a very fine painting (see pp. 62, 63, National Portrait Gallery).

But the great pride of this room—and we will look at them first of the Dutch pictures—are those of **REMBRANDT** (1606-1669). He is one of the greatest painters Northern Europe ever produced, and he influenced all the men who came after him. He is most famous as a portrait painter, but he was much more than this: his large subject pictures are unequalled, and as a landscape painter he excelled. Look first at his portraits here—two of himself (52 and 55), and also the one of his son **Titus** (29). Titus was the only surviving child of the marriage of Rembrandt with Saskia, and he died young, to the intense grief of his father. His sickly, melancholy face is familiar, for there are many portraits of him, always lovingly painted.

The warm reds and browns in this picture are very typical of Rembrandt's rich colouring, but what is most characteristic is always his way of painting chiaroscuro (light and dark), giving a strong contrast between shadows and lights. This never ceased to interest Rembrandt. It has been said that as a boy he made drawings in a dark mill (his father was a miller) with the light coming in from one small window, and this effect of deep shadows and a ray of light influenced all his work. You will see it in his picture of Cornelius (86), where the splendid figures stand out from the dark background. There is a great doubt as to what this picture represents. The theory that it illustrates the story of Cornelius, the devout centurion who was told in a vision to send men to Joppa to bring St. Peter to Cæsarea (see Acts x), does not seem altogether satisfactory. The picture was formerly called "The Unmerciful Servant," and if this is the subject the peculiar character of the man in the centre of the three is explained. He appears to be specially conspicuous and of a different type from the others, and there would appear to be no reason for this if the men are those sent by Cornelius. The Jewish type to which the figures belong was one that Rembrandt often painted; his "Jewish Merchant" in the National Gallery is famous, and the rich Oriental garments appealed to his love of colour. The large room at Hertford House is well suited for Rembrandt's pictures. He used to say jestingly, when people looked too closely at them, "The smell of paint is very unwholesome," and though it is sometimes necessary to look into a picture to see details and the way the paint is put on to the canvas, as a rule large pictures should be seen from a distance, and many galleries are not wide enough for this. Mr.

and Mrs. De Vos and their Son and Daughter (82 and 90) are in a different manner and most lifelike. The difference in the gifts of the parents to the boy and to the girl will amuse you.

You should look at Rembrandt's *Ideal Landscape* (229), though it is very hard to see the detail of it. On a clear day you can distinguish in what looks at first like an empty piece of country innumerable features in the landscape and objects of interest, all brought together in a harmonious composition.

There are two other Rembrandts you should not miss : *The Young Negro Archer* (238), though it is catalogued now as not by his hand, and a beautiful little highly finished painting of *The Good Samaritan* (203).

In contrast to Rembrandt, look at one of his contemporaries (though somewhat older), **FRANS HALS** (1584-1664). His *Laughing Cavalier* (84) is extremely popular, so cheerful and gay and bright as though painted yesterday. It is hard to explain what is meant by the quality of paint ; you can understand it better by comparing the work of different artists. I think you can see that there is a kind of hard, tinny look about the paint in the Hals compared with the soft melting character of the Rembrandt that hangs near it. You will find, too, a certain almost cheap facility about Hals ; he is brilliant, but he takes a superficial view. Rembrandt was much more profound in his method and went deep down into the soul of humanity. His work always suggests that he is struggling, and groping even, to express the mystery and poetry of the world and the infinitely varied characters of men ; Hals' sunny daylight vision of happy, careless merry-makers is on an altogether different plane.

After many troublous years, in the seventeenth

century, Holland was extraordinarily prosperous and peaceful, and a number of painters of merit found themselves making pictures to decorate the houses of the rich merchants of that country. Many of the pictures are small and suited to ordinary living-rooms. You can study them well in the little rooms at Hertford House. Before you leave the large room look at a very fine one by **DE HOOCH** (1629-1677) (No. 27). The simple subject of a woman at her door is treated with the most subtle appreciation of light and colour. De Hooch could paint sunshine streaming in through doors and windows in almost a magic way. The vista of room beyond room to courtyard and street and house opposite is painted with the hand of a master, and the red skirt and black velvet jacket of the housewife (the same as in No. 28) make a telling piece of colour. The whole shows the artist's power of finding beauty and poetry in the most commonplace scene.

JAN STEEN'S (1626-1679) *The Christening* (111) has all the minuteness of detail—down to the fragments of egg-shell on the inlaid floor—that we find in Dutch painting. The swaddled baby, with its scarlet trappings, in its father's arms is the centre of the crowded group. It is a typical indoor scene of Dutch life, which was the popular theme of the day. Of the smaller pictures it is difficult to select; they tell their own story; "the trivial round, the common task" is often the subject, the housewife cooking (166), or buying fish (202), or asleep after toil (242). These are all by different artists, and all are extraordinarily competent in their own line. Look specially at *The Lace Maker* (237) by **NETCHER** (1639-1684), for this has a grace, simplicity, and vigour which puts it above most of the others. Netcher was a German by birth but

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a Hollander by adoption, and he lived for a time in France, and perhaps his peculiar grace may be the result of a more universal outlook caused by his wider experiences. The charming figure of the girl at work certainly has a poetic quality which is both rare and delightful.

TENIERS (the younger) (1610-1690), whose larger pictures you can see at Dulwich (p. 102), chooses more riotous scenes. His **Boors Carousing** (227) is vivid and sparkling with life. **BROUWERS** (1606-1638), a contemporary of Teniers, shows great vigour in his simple realism. Look at **Boor Asleep** (211). Brouwers is said to have wandered from tavern to tavern painting the drinkers and leaving behind him his sketches in payment for what he had himself consumed. He painted with all the Dutch finish, but there is a spontaneousness about his work as though it were "dashed off," and the meticulous care in the painting of detail is quite unlaboured.

Turn to **GERARD DOU'S** (1613-1675) **Hermit** (170) and **Hermit at Prayer** (177). Gerard Dou, on the other hand, obviously took infinite pains over the smallest detail; he is said to have spent a whole day painting a broom in one of his pictures, and he could not buy brushes small enough for his work and so was forced to make his own. He also made his own paints to avoid any trace of grit and dust. These Dutch painters were largely influenced by Rembrandt, and also in their minute painting of detail they follow in the tradition of the Van Eycks, but they are a long way behind in the result of their labours. They are extremely skilful and painstaking, but you can feel all the while that they lack the qualities of the greatest masters. It is easier to study these small pictures in the quiet little rooms of Hertford House than in the larger

Galleries, where they are apt to be overlooked among so much large and important work.

The landscapes which give us such a good idea of Holland must not be forgotten. Look at **CUYP'S** (1620-1691) sea-pieces (see p. 101, Dulwich). **VAN DER NEER'S** (1603-1677) outdoor scenes of Dutch life have more variety and feeling than many. His *Skating Scene* (217) gives the sense of a cold winter afternoon with a glow of sunset with great vividness. **DE WITTE'S** (1617-1692) *Interior of Church* (234) shows another side of Dutch art, the painting of architecture.

THE ENGLISH PICTURES

The portraits by **GAINSBOROUGH** (1727-1788) and **REYNOLDS** (1723-1792) are the outstanding features of our national pictures in this collection. Gainsborough's *Miss Haverfield* (44) is one of his most delightful paintings of children. A perfect little lady, dainty as the flowers at her feet, she ties her black cloak over her white frock. She is painted with the airy, fluttering brush which gives Gainsborough's figures such peculiar grace, refinement, and charm. *Mrs. Robinson* (42) sits as only Gainsborough's ladies can sit—light and live and finely poised, but ready to rise in an instant, almost as ready as the dog, who will be off before you can say "knife." How beautifully harmonious it all is—the tones of the background, the dog, and his mistress!

Sir Joshua Reynolds, Gainsborough's great rival, can be seen in 32, 35, 36 and 38, all admirable examples, showing the attraction that children, especially little girls, had for him, and his power of painting simple things in a grand manner. He never seems happier than when painting *A Strawberry Girl* or *a Child and a Dog*, for he had a

natural sympathy with young creatures and a simplicity of heart, notwithstanding his qualities as a "man of the world"; for Reynolds was "a personage" in his day—the first President of the Royal Academy, the friend of Dr. Johnson and his distinguished circle, and an honoured and welcomed guest in high society. The same sense of affection and tenderness is seen in **Mrs. Hoare and her Infant Son** (32), a very typical Reynolds. Thus, though the bias of the Hertford House collection is strongly French, we end with our great English portraitists. Before you leave, turn into the room on the left of the entrance door and look at a delightful early English **Portrait of a Small Boy** (553), dated 1560, for you see here the forerunner of Gainsborough by two hundred years, and something of the same spirit. You see, too, that, in the reign of Elizabeth, England is beginning for the first time to have painters of distinction, no doubt largely through the influence of Holbein and his work in this country. This small boy in the fashions of Edward VI, with his pink doublet trimmed with fur, looks as though he might well have grown up to be a Raleigh or a Sidney in the days of Good Queen Bess.

THE NATIONAL PORTRAIT GALLERY

IN this Gallery, as its name implies, are collected the portraits of the celebrated men and women of the nation. It is interesting not so much as an art gallery as a series of illustrations to the "Dictionary of National Biography," where we can study the faces of those who have helped to make their country famous.

As you walk through the rooms you find portraits not only of kings and queens, from Henry III to George V, but of the soldiers, statesmen, poets, politicians, men of science, scholars, and historians, arranged and assorted as far as may be, but still a glorious medley. You may see your favourite heroes and heroines—perhaps your favourite villains; and whatever may be the subject you are interested in you will find here the great men who excelled in it. Nor is there any place where the fashions and costumes of all periods can more easily be studied; armour and uniforms, Court dresses and decorations, ruffles and full-bottomed wigs. A knowledge of history and literature is needed to enjoy the Portrait Gallery, and the more you know the more you will find to please you.

The portraits are not brought together here so much for their artistic value as for the sake of their sitters; a representation of the particular person is needed. Nevertheless there are very many fine pictures. Portraiture has always been an important branch of art; some of our greatest English painters have excelled in it. In the early days the first famous portrait painters came to England from abroad; Henry VIII brought over Holbein

from Germany to be his Court painter, and later Charles I employed Van Dyck from Antwerp. But towards the eighteenth century men arose in England to carry on the traditions learned from these foreign artists, while adding national characteristics of their own.

The number of pictures makes the Gallery very bewildering. It is impossible to look at more than a few of them. Which shall we choose? Let us select as far as possible the best pictures of the best-known men and women. Every one can find for themselves the people they happen to favour particularly: the Gallery is intended for this, among other things; but in writing about it we shall try to treat it more generally as an historical record of English portrait painting.

The plan adopted in the arrangement of the Gallery is the one we shall follow, and beginning at the earliest pictures at the top of the building work downwards. So mount the stairs to Room 1, where, indeed, you will find some of the best portraits and those of the most interesting people.

EARLY KINGS AND TUDOR PERIOD

Take the first picture of all (on the left hand wall) Richard II (365). This is not a first-rate painting, but it has the look of being a faithful portrait of the man. True, there is none of the poetry in Richard's face that we associate with him from Shakespeare's play, but it is not a commonplace countenance, and may well be a good likeness of the unbalanced and unfortunate king. Close by, Henry V (545) will probably surprise you. It is not your idea of the hero of Agincourt, but he is the young soldier and looks as though he might become a great leader. The picture is beautifully painted; it is probably by some Flemish artist,



RICHARD III
National Portrait Gallery

and shows the gift of portraiture as well as the exquisite colouring that is seen in the art of that country. **Richard III (148)** is another splendid portrait. His handsome, attractive, though cruel face shows his better side. Shakespere might have seen this portrait when he wrote the words Richard speaks in "Henry VI":

And I like one lost in a thorny wood,
That rends the thorns and is rent with the thorns,
Seeking a way, and straying from the way;
Not knowing how to find the open air,
But toiling desperately to find it out. . . .

You feel when you look at his face that he was not wholly bad and might have said those beautiful lines. Look at **Margaret Beaufort (1488)**, the mother of Henry VII, the famous "Lady Margaret" whose foundations at Cambridge are so well known. This is probably very like her—simple with her plain dress, resolute and pious with her prim little face. The painting resembles a Holbein; it is precise and strong. So is the portrait of her famous son, **Henry VII (416)**. Here you have the first Tudor, holding the Tudor rose in his hand. What a subtle face—firm, clever, distinguished—and how lovely is the colouring of the background and the beautiful painting of the blacks! And the flesh is really flesh and not wood at all.

Of **Henry VIII** there is a small picture (157), the copy of a portrait by Holbein, and no doubt a better likeness than the larger picture, in which the emphasis seems to be on the wonderful dress. The king looks able and self-indulgent, obstinate and heartless. It is painted with the assurance of a master hand; the whole scheme is lovely, and, a copy though it is, it bears witness to Holbein's power.

Edward VI (442)—this you will recognize at once. Though the portrait is in profile, we all know the face of the little king. It is a suitable scheme of colour. The exquisite dress of soft pink and puce velvet and fur makes a pretty picture, and the peculiar delicacy has suggested that it is by a French artist.

John Tyndale (1592), the translator of the Bible, makes a fine figure, pointing to his volume, as he says,

*Hac ut luce tuas dispergam Roma tenebras
Sponte extorris ero sponte sacrificium.*

Queen Mary Tudor (428). Here is another good portrait, with its beautiful colour and simple design. Her face has none of the crafty ability of the other Tudors ; the set mouth with the deep line at the corner is in keeping with what we know of her character. In all these portraits, not by Holbein himself, we can see his strong influence on the art of our country. He lived here and did a very great deal of work in England. His drawings are specially famous, the King's collection at Windsor containing the best. His power of bringing out the character of his sitter in a few strong lines has never been surpassed. He had many followers ; in his studio other artists worked with and helped him, and for many years we find imitation of his spirit and method, though no one has ever equalled him in his own field. From his studio came the portrait of **Sir William Butts (210)**, the physician. The characteristic doctor's face, with the searching, calm look, is wonderfully portrayed, and it shows also that combination of sweetness with ability which marked the men of Elizabeth's age. **Thomas Cromwell (1083)** and **Sir Thomas More (306)**. These are copies after Holbein. The portrait of **Cranmer (535)** shows Hol-

bein's influence, but the painting is hard and it is not an attractive picture. The artist can have had no admiration for the great archbishop.

Queen Elizabeth. There are two portraits of different periods. She is younger in the one with the Tudor rose ; the dainty and delicate painting, especially of the tiara, is noticeable. The picture of the older woman shows more character, and is a better piece of work ; the transparent head dress is worth study. There is no flattery in any of these early portraits ; the artists aim, above all, at expressing character, and prefer simplicity to elaboration. And yet they lose nothing on the decorative side ; the canvases are glowing with rich colour, and the general impression of the room, you will agree, is one of beauty and harmony.

Follow round the series of great men. Among others notice **Burghley (362)**, level-headed and capable, and **Grenville (1612)**, the hero of the "Revenge," sweet yet dogged ; you can see he would never give in. And so to the next room.

James I as a little boy, holding up a bird, will interest you, between two portraits of his mother. Compare this with the portrait (No. 109) below, and see what James became.

Mary, Queen of Scots (1766). Notice the marked likeness to her cousin Elizabeth. All pictures of Mary are rather disappointing, for the beauty and charm which she undoubtedly had rarely seem apparent. There is a recently acquired portrait of her in the National Gallery which is an exception.

You will be drawn to the **CHANDOS** portrait of **Shakespeare (1)**, and you will try to find in that bourgeois, Warwickshire face some sign of the genius we know in Shakespeare. But it does not suggest to us the writer of great tragedies, and it

is not a strong face ; it is hard to believe it can be a good likeness.

The portrait of **Sir Francis Bacon** (1288) is by **VAN SOMER** of Antwerp, the Court painter under James I. The careful painting of detail is in the Flemish tradition, but it is Bacon rather as a courtier than a seeker after knowledge. Of the same period is the large **Somerset House Conference** (885), where Austrian and Spanish envoys sit on the left and English on the right. You can see the familiar face of Robert Cecil, the first Lord Salisbury. There is another portrait of him (107) and also Lord Burghley, his father. It is by a Flemish painter who came and settled in England—**Marcus Ghaeraerts**.

THE STUARTS AND THE COMMONWEALTH

We now come to the Stuarts and notice at once a change in the character of the pictures. The great new influence is that of **VAN DYCK** (1599–1641). Though born in Antwerp, he came to England as Court painter to Charles I and settled down in this country. He had studied in Rome and Venice, and he brought with him the traditions of Italian painting, modelling his style on the great artists of Southern Europe. Look first at his portrait of himself (1291), an attractive picture, though you may think the affected pose of the hand and the rather effeminate beauty of the face and hair spectacular rather than true. He makes the best of himself, but he shows here his sense of the personality under the exterior, which always marks him. He likes to make a fine figure of a man ; in fact, he will do this however insignificant his subject may be, and from this time onward the fashionable portraits are all of fine people, set off by fine clothes. The Stuart period lent itself to

this sort of display, and Van Dyck was an adept at presenting it. These are copies of his portraits of the Royal Family. The King Charles I (843) is stately and dignified, and his children (267) make a pleasant decoration. But they are quite unlike real children: the little girl of six looks like a minx of sixteen, dressed in her best. There is always competent painting, and capable, good delineation of character, but almost always combined with these a rhetorical swagger and an aristocratic, rather futile, air of detachment from real life. He is typically Cavalier in his outlook and a fitting painter of the Stuarts.

You notice James I (109), on the other hand, has been painted by MYTENS, a Dutch artist, who was his Court painter, with almost brutal candour. Mytens was in England before Van Dyck came to make flattery popular and fashionable. Strafford (1077) and Laud (171) are after Van Dyck. You have Puritan as well as Cavalier. Cromwell's portrait (536) is by a follower of Van Dyck, who cannot help giving his sitter an elegant pose and dressing his figure in a Cavalier scarf, tied by a mincing youth. Could anything be less characteristic of the great general? And yet the face suggests that it is a good likeness. Hampden (1600) and Fairfax and his Wife (754), by DOBSON, a capable English follower of Van Dyck, give us others of this side. CORNELIUS JOHNSON (1887) was a contemporary of Van Dyck, and his portrait of himself is a fine picture; it makes one wish he had not left England during the Civil War but had remained and painted Cromwell and his generals. Johnson was born in London, though of Dutch extraction. His name is generally spelt Janssen, but when he left England in 1648 "Cornelius Johnson, picture drawer," was permitted by the

Speaker's warrant to pass beyond seas with such goods and chattels as belonged to himself. He was Court painter to James I, but seems to have been somewhat overshadowed by Van Dyck after the latter's arrival in England. He was a painter of distinction, quieter and less dramatic than Van Dyck; his painting of lace and fine fabrics is inimitable.

We turn now to **Milton (695)** and the great writers of the time. The picture of Milton here is very unlike the beautiful youth whose portrait at Cambridge is well known, but it looks a faithful representation of his rather unattractive personality. The small vision in the top corner suggests his great epics.

On either side of Milton we find **Marvell (554)** and **Waller (144)**. Waller's portrait is by **RILEY**, who has made a very real personality of the poet.

THE RESTORATION PERIOD

Every great painter is followed by men who, in imitating, often exaggerate his qualities and even caricature them. The successors of Van Dyck were men of much less natural gift, and they give the impression of careless facility, of resting on easily won fame, and much of the work that bears their names was actually done by their assistants. The outstanding names are **SIR PETER LELY (1618-1680)** and **SIR GODFREY KNELLER (1646-1723)**. You will find the rooms of this period, with their rows of hard, dull faces peering out of full-bottomed wigs and fussy flamboyant clothes extraordinarily monotonous and uninteresting. The mediocre minds of the painters seem to dominate the scene. One or two of the more interesting personalities will attract your attention. Some you know well: Charles II, and James II, and **Prince Rupert (608)**,

the last with an even more bushy wig and more florid clothes. You will see **Nell Gwynne** (36) and the **Duke of Buckingham** (711), **Wycherley** (880), **Congreve** (67), and the dramatists. Among them the sturdy **John Bunyan** (1311) is in striking contrast. There is here no aristocratic elongation of the face: it is the man as he was.

Sir Christopher Wren (113) and **Newton** (558), **Judge Jeffreys** (56) and **Purcell** (1352), all belong to this period. The stilted figure of Wren, with his hand on an architectural plan, and Purcell's conceited air, cannot be said to be pleasant representatives of the arts; and Newton's face, though it is a relief to see it free from the prevailing wig, can hardly be considered a worthy "index of the mind for ever Voyaging on strange seas of thought alone."

William III in Armour (580) and **Queen Mary** (197) are not remarkable. There is an echo of the old days of the early Stuarts in **LARGILLIÈRE'S** portraits of **Prince James Stuart** and his **Sister** (976) and the **Prince Charles Edward** (434). The French artist has given a delicacy and lightness of touch to his picture which is lacking in much of the work of the period (see p. 34, Wallace Collection).

EIGHTEENTH CENTURY: ANNE AND THE GEORGES

We come now to the age of **Queen Anne**. The portrait of her (1616) is not impressive. The men of letters who flourished in her reign are all here—**Addison**, **Steele**, **Swift**, **Pope**, and many more. **Pope's** (299) keen, sad face is a little unexpected, but it looks a good likeness. The portrait of **Steele** (160) is by **RICHARDSON**, whose picture of himself (706) is more striking. We are led on from this to the next English painter, and a far greater one—**HOGARTH** (1697–1764). You will find a bust of him by **Roubillac** (121) near his portrait of him-

self (289). It is interesting to compare them. Roubillac's art is often amusing and lifelike, though with a fussiness and lack of repose that is not pleasing in sculpture. Perhaps you can learn to appreciate better in this Gallery than anywhere else the difference between the greater and lesser artists, for here every one has the same object—to make a lifelike personality and a beautiful work of art. Some may flatter and some may not, but they have a common desire while making a picture "to find the mind's construction in the face." Hogarth has not tried to flatter himself; his ugly intelligent face is the same wherever we meet it. Originality is there, and contempt for public opinion and fashions—all that went to make such a daring and forceful artist. His *Simon Lord Lovat* (216) is a remarkable and beautiful picture. Without omitting the low qualities of the traitor, he has succeeded in giving a dignity to the old man, who was on the way to execution on Tower Hill, as though something in his dare-devil nature appealed to Hogarth's own spirit. Hogarth was a Londoner and his best work is in London; you will see more of it at the National Gallery, the Tate, and the Soane Museum (p. 112).

We come now to our great English portrait painters of the eighteenth century—**GAINSBOROUGH** (1727-1788) and **REYNOLDS** (1723-1792), and we continue our series of men of letters with Dr. Johnson and his circle. Take *Reynolds' Portrait of Himself* (41) first. He was a young man of twenty-five, and looks younger in his unusual pose, shading his eyes with his left hand, while his right holds his palette. It shows us one of the experiments that Sir Joshua was never tired of trying and which give, though always with his characteristic touch, such variety to his paintings. Then



DR. JOHNSON. BY REYNOLDS
National Portrait Gallery

Dr. Johnson (1597). This is not his most famous portrait of the many he painted of the old doctor but it is no doubt a good likeness. Like so much of Reynolds' work it has suffered by time—the paint has faded, and here it seems that the red has come off with the varnish during cleaning, leaving a very much too pale Dr. Johnson and the outlines very harsh. **The Small Head (1445)** is a sketch for a larger portrait, and shows the doctor in his more depressed mode, not the dogmatic and brilliant side of him which prevails in Boswell's "life." His biographer (No. 1139) is close by, also by Reynolds.

You will see Sir Joshua's portraits of great ladies and children in the other Galleries, but few are more delightful than little **Georgina Spencer (1041)** here. It shows, as always, his devotion to children, and while he loved painting the soft, delicate tones of their skin and rosy cheeks, he never failed, as some artists have done, to realize that a child is not a grown-up person in miniature, but different, and this difference I think you can feel that he understood.

There are eight portraits by **GAINSBOROUGH (1727-1788)** in the Gallery. They are not all of very interesting people. We will look at the group of generals—**Bedford (755)**, **Amherst (150)**, **Lawrence (777)**, and **Cornwallis (281)**. All these pictures are similar in shape and size ; they are surrounded by ovals, like large miniatures. They are alike too in the uniform, so striking in them all, but the faces are very different. Scarlet coats are thought by many people to be inartistic and impossible clothing for a good picture ; look at these and you will have the lie direct. The colouring, as well as the conception, is perhaps not quite martial, but Gainsborough could not help giving to everything

he touched something of the mystery and ethereal beauty, as well as the gaiety, which he (an artist to the finger-tips) found in the world as he saw it. How interested he is in the face of Bedford—a thoroughly English face; it recalls the old Parish Clerk in the Tate Gallery: though far asunder in rank and character the same broad humanity is found in both. A real man looks at you from the canvas, not a dressed-up dummy. The more you look at Gainsborough the more you will admire him. We are fortunate in having fine examples of his work at all our public galleries in London. You will find his landscapes at the National Gallery and Tate Gallery (p. 5), and some fine portraits in the Wallace Collection, the Dulwich Gallery (pp. 55, 108) and the National Portrait Gallery.

ROMNEY'S (1734-1802) portraits of the notorious Lady Hamilton are well known: we have one here (294). His own portrait (959), as so often happens, shows him at his best. William Cowper (1428), the poet, is probably a very good likeness of the sad, unbalanced, and attractive man we know him to have been.

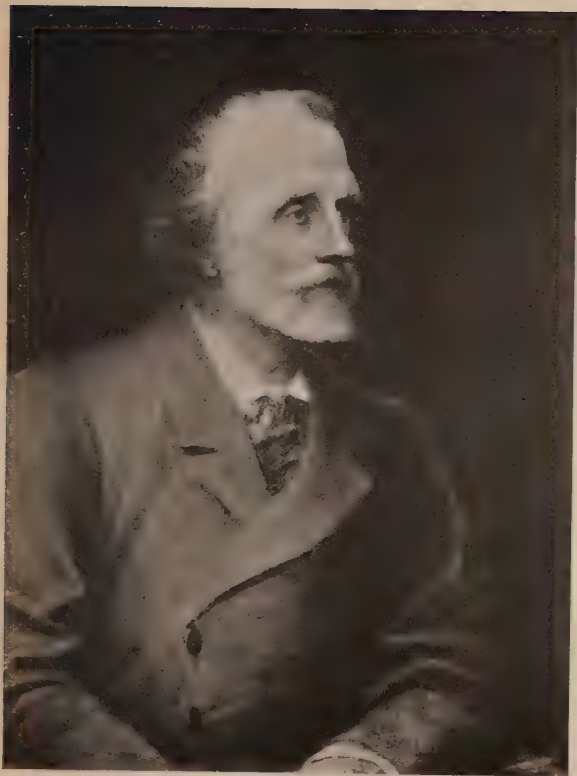
Before we leave the eighteenth century you must look at Chatham (259), Clive (39), and Wolfe (1111), Pitt (697), Warren Hastings (890), and Canning (1832), the two last by SIR THOMAS LAWRENCE. Lawrence was a painter of great repute, who has over twenty pictures in the Gallery. He was spoilt by his own success, for he painted much too easily, and almost everything he did gives one the impression of carelessness and lack of effort. And yet it is not the sort of inspired slapdash that we sometimes see, where a man's genius seems to fly on to the canvas. His work will pass, but it will never give you a thrill, nor linger in your memory as that of the greatest does. He often

sank to the "pretty pretty," and his portraits of women are generally dull. As you go round the rooms a few faces stand out from the crowd: Sir William Herschel (98) by ABBOTT is one. The alert, penetrating look of the great astronomer in his simple setting is given with the assurance which is the mark of a master. But Abbott's portrait of Nelson (394) gives us little of the Nelson we know: it is a weak face, but has none of the sweetness and charm that were characteristic of him, and explained in some measure what was known as "the Nelson touch," which made him a beloved leader of men. Wellington (1614) we naturally look for next, and his well-known features are set forth by JOHN JACKSON, a good painter, whose portrait of Sir John Soane (701) is remarkable. If you compare this with Lawrence's portrait (p. 113) in the Soane Museum you see two sides of the same man: here he is the amateur dilettante collector of *objets d'art*, there he is the professional man of ability and character, the architect of the Bank of England. LANDSEER'S portrait of his father (1120) shows how good an artist he was, and makes one regret that he was so often engaged in painting sentimental pictures of animals, which were merely pot-boilers. Sir Walter Scott (391) is only a sketch; there is another picture (321) by SIR WILLIAM ALLAN of the great novelist.

THE NINETEENTH CENTURY

Now the nineteenth century has opened and a stream of great men come along thick and fast—quicker than the great painters to portray them. Gainsborough, Reynolds, and Romney are dead, and we find that their successors, our splendid English artists of the early part of the century, Crome, Constable, and Turner, have taken to

landscape painting. They are to be found here not as performers, but as sitters to artists of far less ability than themselves. You will certainly want to look for Coleridge, Wordsworth, Lamb, Keats, Shelley, and De Quincey. None of the portraits seem quite worthy of their subjects. You will find a more impressive likeness of Keats in the electrotype mould (686) taken directly from his face; it is on a pedestal in the middle of Room 25. It is extraordinarily beautiful, especially in profile, and is intense, pure, and fair, like his poetry. There is another mould of William Blake, the poet and artist (1809). His face is very serious, with its set mouth, which you will see, though less pronounced, in the portrait of him (212) by Phillips. Phillips' portrait of Turner (1717) will amuse you; there was a strong strain of curmudgeon in the great painter, and it certainly comes out here. REINAGLE'S portrait of Constable (1786) gives little of the power and originality that one would expect to find in his face—it is sweet and pensive, not one of a man to set the Thames on fire, as he may be said to have done by his innovations in landscape painting. De Quincey (189) is a better portrait, and Sydney Smith (1475) is a fine picture, and so is Mary Shelley (1235). The great novelists, Dickens and Thackeray, Charlotte Brontë and George Eliot, call for no comment. There is a painting on wood by BRAMWELL BRONTË of his three sisters (1725), a crude and unworthy production; but his sketch of Emily (1724) is much better, and her sad, intense face is shown with very remarkable force. Bramwell had no education in drawing, and no application, his character was enfeebled by his bad habits, but there is a suggestion here that he had his share of the family genius which came to light in all his sisters.



GEORGE MEREDITH. BY WATTS
National Portrait Gallery

And so we pass on through the ranks of the early Victorian soldiers and sailors, statesmen and chancellors, writers and actors, but find no outstanding artists at work. We come finally to the series of forty portraits by WATTS (1817-1904). Here you will feel at once a strong personality, an artist who is intensely interested in his sitters ; he admires the men he is painting, he wants to do justice to them and to tell us about them. To paint each subject as he comes along is not to him a commission but a great adventure. The result is this presentation of the great Victorians. The long procession includes, among others, Carlyle, John Stuart Mill, Matthew Arnold, Swinburne, Rossetti, Tennyson, Browning, W. Morris, George Meredith, Lytton and Gladstone, Ripon and Shaftesbury. Many of these faces you know well ; they speak for themselves. The artist's understanding sense of character is perhaps specially brought out in the portraits of two very different men, John Stuart Mill and Cardinal Manning. You will be attracted by the brilliant colouring, the warm flesh tints, and the blue and green backgrounds. Watts' special gifts and certainly his own tastes were towards decorative art (see Tate Gallery, pp. 19, 20), and he shows here his pictorial power. In actual technique—the way he puts on paint—he is inferior to dozens of men of far less sympathy and taste, but he counts as one of the great Victorians, for he worked in their spirit with a character typical of their sturdy and optimistic age. No portrait is supposed to come into the Gallery till twenty years after the death of the subject, so, except for pictures of the royal family, the twentieth century is at present practically unrepresented : therefore with the closing of the nineteenth our survey ends.

THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON

THIS museum, named after Queen Victoria and the Prince Consort, contains all kinds of industrial art—Architecture, Sculpture, Pottery, Engravings, Metal Work, Textiles, and what concerns us here, **PAINTINGS AND DRAWINGS**. These are in a series of rooms on the first floor. The arrangement is not clear, for various people have left collections to the Gallery, and these are kept together instead of the pictures being assigned to their appropriate places. To simplify matters we will consider separately :

- (1) The Raphael Cartoons.
- (2) The general rooms, chiefly British Oil Colours.
- (3) The Ionides Collection.
- (4) The Water Colour Rooms—in some ways the most important.

If time is short do not neglect the last of these, for it is a unique collection of English water colours.

RAPHAEL'S CARTOONS

There are very few Italian pictures in this Gallery ; it is in the National Gallery that you have the whole story of Italian painting (and nowhere can you see it so well). Here we have one notable example in Raphael's designs (lent by the King) for his great tapestries in the Vatican at Rome. They are known as cartoons. The drawings are on paper pasted on canvas and in the exact form and size of the tapestries, which were carried

out at Arras in France. There were originally ten; three are lost, and the seven that remain have been very badly restored, but the work of Raphael is still to be discerned. They represent scenes from the Bible: St. Peter receiving the keys, St. Paul healing a lame man, the Miraculous Draught of Fishes, Paul and Barnabas at Lystra, Paul preaching at Athens, Elymas the Sorcerer, and the Death of Ananias. Raphael was at Rome when the completed tapestries were exhibited for the first time in the Sistine Chapel at Christmas, 1519. Two other sets of tapestries were made from these cartoons; both are in Germany—at Berlin and Dresden. The figures and the composition show how monumental Raphael could be in design; they are stately enough for any palace. There is certain pomposity about them and a lack of imaginative fire which leaves one rather cold, but you understand from them the high esteem in which Raphael was held; we have in this country no other such illustrations of his powers as a decorator.

BRITISH ARTISTS

The oil paintings by British artists (now in Rooms 96, 97, and 98) include some fine pictures which supplement the work of the same artists at the Tate Gallery. There is great need of a proper numbering, but there are only a few rooms and you will find the pictures easily. **GAINSBOROUGH'S** portrait of **Queen Charlotte**, the wife of George III, is characteristic of him. Charlotte carries, as to the manner born, that queenly air which he gave to so many of his sitters. Compare this with **SIR JOSHUA REYNOLDS'S** **Mrs. Thomas Whetham**, which is also a noteworthy portrait. The two rivals are side by side here, and if you have studied their work in the other galleries you

will notice their special features. The contemporary landscape painter **RICHARD WILSON** has some fine pictures here. They have deep rich colouring and sunshine, for he generally painted in the Italian style, with Southern atmosphere like Claude, the great French artist, who influenced landscape painting so deeply. Claude's pictures are the acme of sunshine and beauty : his skies are always blue or silvery, his clouds are always white and fleecy, his trees are always in full leaf and rich and glowing in colour. It was no wonder that people had the idea that nature in a picture must be so. As soon as Wilson forsook the Italian manner and painted the English country which he loved, beautiful as they were, he failed to sell his pictures and was almost ruined. Fashions and customs were too strong in the eighteenth century ; it was no easy matter to sell a picture which did not conform to them. You will see (in Room 99) how the conventions were broken down by one great master, John Constable. Meantime, look at a lovely picture by **OLD CROME** (Room 97)—**Mousehold Heath**. You feel here the wind on your face and the fresh keen air that you know so well on an English heath. Crome was unsurpassed in painting ordinary simple country scenes and making splendid pictures of them. When his son asked him why he painted Mousehold Heath near his Norwich home, he made the memorable reply, "For air and space." Few people, except personal friends, bought his pictures, and he earned his living by giving lessons ; but he was an artist through and through, and to-day we marvel at work which was passed by in his own day. Two of his pictures of Mousehold Heath are among the finest landscapes in the National Gallery ; they give the same feeling of open air, fresh wind blow-

ing over wide spaces, that we get in this little gem. There are two fine portraits by **RAEBURN** of **Mr. and Mrs. Hobson** of Markfield, faithful and human representations of a good citizen and his wife. Our national collections have not the best examples of Raeburn's art. He worked chiefly in Scotland, his native land, and had a most successful and happy career. In 1822, when George IV visited Edinburgh and knighted Raeburn, he remarked that so handsome a man should have been a baronet, but that it might be thought a slur on Reynolds. Raeburn was extraordinarily industrious, but he appears to have been born under a lucky star, and his reputation, always high, has increased of late years. His work may not be thrilling: beside Gainsborough and Reynolds it is prosaic, but at its best it is masterly. You can see here how well the characters of his sitters are brought out and the painting is vigorous and vivid.

Look particularly at **DE WINT'S** (1784-1849) **Cornfield, Woody Landscape, and Landscape with Waggon**, for large oil paintings by him are not common, and he was a great artist. We have many of his water colours, mostly small in size, but giving the impression of vast stretches of country. Few people have been able to paint wide and distant sweeps of land so well; he reminds us of the great Dutchmen who painted so faithfully their own flat homeland. He was an expert water colour master, but these oil paintings show that he was also great on a large scale, and the rich corn-growing country, so typically English, is excellently portrayed.

In the same room are **TURNER'S** pictures of **East Cowes Castle and Venice**, the latter one of his great paintings of the approach to Venice, with the well-

known Doge's palace, the Salute Church, and ships and gondolas. To see Turner in all his glory you must go to the Tate Gallery (see pp. 10, 13).

Another artist whom we have not mentioned in any other connexion is **GEORGE MORLAND** (1763-1804); he is seen here in one of his famous stable pictures. They are very popular and well known from reproductions and need no explanation. Morland was the son of an artist and a very precocious boy. His father taught him to draw and he was exhibiting at the Royal Academy at the age of ten. Unfortunately, his general education was neglected, and he grew up with little self-control and fell into drinking habits. For a time he was rich and prosperous; his paintings of farm life showed a genuine love of the country and appealed to English people, but his character deteriorated, he ceased to care, and spent the last years of his life in a debtor's prison.

We come now to our greatest English landscape painter, **CONSTABLE** (1776-1837). His best pictures are in the National Gallery, but here, especially if you are interested in the art of painting, you will like to see the large collection of drawings which show how Constable worked. We see two studies for his large pictures "The Leaping Horse" (in the Diploma Gallery at Burlington House) and the "Hay Wain" (in the National Gallery). If you know the finished pictures you will be more interested in the studies, but in any case you will marvel at the treatment of paint, especially in "The Leaping Horse." Look at it close and you will see there are lumps, blots, splashes, wisps of paint, looking like a meaningless mess, but go back from the canvas and you will see how masterly the result is, and what extraordinary vividness is obtained by this rough, fresh,



STUDY FOR "THE LEAPING HORSE," BY JOHN CONSTABLE
Victoria and Albert Museum

apparently careless way of painting. You will agree that it shows wonderful painstaking to make a preliminary sketch of the whole of these large pictures ; but even the greatest geniuses have to take infinite trouble and try many experiments before they get the results they are seeking. You have only to look round the room at the dozens and dozens of sketches, both in oil and water colour, to see how hard Constable worked, and how he *practised* his art. You see several unfinished attempts to get some particular effect ; you see studies of all kinds of different views and aspects of nature, but always his unmistakable touch. Perhaps the finest of his pictures here is **Hampstead Heath**, a view looking over London, with boys bathing in the nearer distance and in the foreground horses and carts. It is a well-known view, and shows how hills as well as valleys appealed to this artist. Look how firmly the house seems almost to grow out of the hillside, like a tree, and what a far-off depth there is in the distance, the smoky city of London seen from the clear hilltop. Constable lived for a time at Hampstead, but nearly all his famous pictures are of his native valley of the Stour, the little river that divides Suffolk and Essex. The water-mills, barges, and river banks in the wide, flat, woody valley he loved to paint in all aspects of weather. Rain-clouds and storms were his speciality ; no one understood so well the English climate with its fitfulness and charm. An Italian critic said jestingly, " We are going to see Constable, bring me mine umbrella ! " You have seen enough to realize what a change there is here from the fashionable, warm, sunny Italian landscapes in the manner of Claude, which we mentioned above. No one thought that common English country was a fit subject for a

picture, still less dull English weather, and as to his way of painting "blottesque" was the only word for it. Naturally Constable was not popular in his lifetime; we are told he was nearly forty before he even sold a picture, except to his personal friends. He said himself, "My art flatters nobody by invitation, it courts nobody by smoothness, tickles nobody by petiteness, it is without fal-de-lal or fiddle-de-dee; how can I then hope to be popular?" He was in advance of his age and suffered as other pioneers have done. England was just beginning to wake up to everyday beauties of nature in her simplicity, Wordsworth on the banks of another "fair river" of England was teaching the world, when few would listen, that

. . . nature never did betray
The heart that loved her. . .

The Forster and Dyce Collections are kept together and contain some interesting old water colours and drawings by Dutch artists—Brueghel the elder and Rembrandt. These should be studied in connexion with the story of English water colour in the next section. There is also a delightful sketch of his two daughters by Gainsborough. It is painted on two pieces of canvas joined together and is evidently only a rough study, but it gives the fresh and charming young girls just as we see them in the National Gallery. Their father evidently began his portrait painting which afterwards made him so famous, with pictures of his children. He was a landscape painter in his native Suffolk, and it was the need of making money which led him to Bath and London to paint portraits of the fashionable world. His landscapes (see pp. 7, 8) show him a poetical and sympathetic painter of the country-side, of

the watering-places and woods and streams round his home in the Stour valley which a few years later became so famous as "Constable's Country."

THE IONIDES COLLECTION

Constantine Ionides, who gave this valuable set of paintings to the nation, was a great admirer of the nineteenth century French painters, especially those of the **BARBIZON SCHOOL**. These artists were called after a small village in the forest of Fontainebleau, where many of them lived and painted. We now possess a certain number of their pictures in our other public Galleries (see pp. 25, 39), but those in the gift of Mr. Ionides were among the first owned by the nation. You will like the simplicity of freshness of these painters; **MILLET'S Wood Sawyers** is famous. There are also several smaller paintings of his. He was one of the original founders of the Barbizon School. He is generally very simple in design, true to nature, and deservedly popular. His religious feeling is shown in his "Angelus" (now in America); it is as well known through reproductions as any modern picture. The forest scenes of Diaz and Rousseau, also of the Barbizon School, follow up those in the Wallace Collection. There are also one or two very attractive small landscapes by **COROT** and two fine pictures by **COURBET**, comparatively few of whose works are in this country. The clever figure pieces of **DEGAS** are in another vein; one of his well-known Ballet scenes is here (see p. 28).

In the Ionides Collection you should also notice **REMBRANDT'S** small painting of Abraham dismissing Hagar and Ishmael. At first it is hard to understand, but after careful study the details in the shadows emerge in a surprising way. As in all Rembrandt's work, there seems a kind of battle

raging between light and dark : the alternation here is most marked ; only one figure is entirely in the light—that of Hagar.

GUARDI'S Fair in the Piazza of St. Mark will recall his pictures in the Wallace Collection, and so will **BONINGTON'S La Place de Monard, Geneva**. Both artists were described in the chapter on that Gallery (pp. 41, 46). It was said in the sketch of French art (pp. 33, 38) that during the long years when painting was almost solely a concern of the aristocracy and the Court the more democratic side of French life was not altogether neglected, and of the few painters who devoted themselves to it the brothers **LE NAIN** (died 1648) were mentioned. The two brothers, Louis and Antoine, are unique in their portrayal of French village peasants in the seventeenth century. **The Flageolet Player** and the **Landscape with Figures** are good illustrations of it. Their work is rarely seen in this country. Besides being vivid and lifelike, it is of historic interest as a record of the dress and customs of country life at the time. Of English pictures in the collection there is now a series of portraits by Watts of the Ionides family, and some good examples of the Pre-Raphaelites (see pp. 14-18). Burne-Jones' monochrome **Cupid's Hunting Fields** shows you how fine a draughtsman he was ; it is much more satisfying than his coloured painting near it. There are several pictures by Rossetti, chiefly of his wife, always his favourite model.

THE WATER COLOURS

You can trace in this Gallery, as nowhere else, the progress of English water colour drawing, for there are examples of every period from its beginning to the present day. Water colour is a particularly English branch of painting. It is true that

years ago French and Dutch artists practised it—there are examples in this Gallery of Brueghel and Rembrandt, and even Dürer (c. 1500) used it—but it has never been so popular, or so generally adopted, as in this country.

The eighteenth century, which produced our great painters in oils, also saw the beginnings of water colour. In Room 82 you will see the earliest of these. Look at some of **PAUL SANDBY'S** (1725–1809), e.g. **The Old Bridge at Windsor** and others. You will notice that these early drawings are nearly always architectural; they are careful, minute sketches of houses, or churches, or castles, and they are also what we call topographical, i.e. they are drawn to describe on paper the actual place, scene, or house. There is very little attempt at picture making; the object was to be as exact as possible—to give a true representation in every detail of what was actually there. They are like coloured prints, or as though they were drawn very carefully with a pencil and then coloured slightly with washes of light grey or blue and green, just to make the whole more attractive, as a house agent might do in his advertisement if he wanted to sell a house. There are several examples of this kind of drawing, but Sandby soon passed on to something more elaborate. **Strawberry Hill** (8) and **Eton and Windsor** (51) show the direction in which he is moving, and the **Thames from Somerset House** has a beginning of interest in atmosphere, and an attempt to make a picture as well as to describe a place. Sandby has been called the “Father of English Landscape.” He was born at Nottingham in 1725, and both he and his brothers held positions in the Military Drawing Department at the Tower of London. Before the days of photography a great deal depended on the careful drawing

of places for military purposes ; but Sandby was an enthusiastic artist, and when the Royal Academy was founded in 1768 he was an original member, and he was friendly with great painters of his day. He was extraordinarily industrious ; he travelled over England drawing, sketching, and pointing out the beauties of the country. No doubt Sandby and others by popularizing engravings and drawings of English scenery had their share in interesting people in their own country and in preparing the way for the great landscape painters who were soon to arise. Sandby was also a popular drawing master ; he gave lessons to Queen Caroline and the young princes. His portraiture may be seen in "The Daughters of Lord Waldegrave," a most amusing and prim little sketch. He lived to a good old age in a house overlooking Hyde Park, where he used to sit at his window and sketch the grass and shady trees.

SAMUEL SCOTT (1710-1772) was even earlier than Sandby. His water colours of London are always interesting. He was much admired by Walpole, who wrote in praise of his "washed drawings," a good description of these early water colours.

In the same style, look at **NIXON'S Edmonton Fair**, where every figure is drawn with minute and scrupulous care.

Among the successors of Sandby we find men who advanced into almost another world—the world of conscious poetry. **JOHN COZENS** (1752-1799) was one of the greatest. Look at his drawings of **The Isle of Elba** and **Mount Etna**. In a moment you will notice the change. Here is a real artist looking at the very spirit of nature rather than at the letter of the actual view. We see, too, an appreciation of the beauty of wild

mountain scenery, which is quite a new departure. It seems natural that Cozens should have had a great effect on Constable, for he, too, broke fresh ground and in the same way (see pp. 76, 77) Constable is reported to have declared Cozens "the greatest genius who ever touched landscape." "Cozens," he said, "is all poetry"; and it is indeed this quality which you will find in his drawings. They may appear to you uninteresting at first, but their almost bewitching charm will soon appear, though it is as difficult to describe or explain as the beauty of a lyric. A feature of the work of Cozens and some others of these water colourists is the small number of paints they use. You noticed in the very early drawings there were only one or two colours; gradually more were introduced, but a very limited number was customary. Often, for the purposes of engraving, a monochrome was as good or better than a coloured sketch, and these early artists tended to emphasize tone rather than colour, and for choice they kept to a very restricted range. The father of Cozens was an artist who was the natural son of Peter the Great of Russia. He came to England and settled and succeeded here, giving lessons to the Prince of Wales and becoming master at Eton. His more famous son was brought up to be an artist and very early made a name for himself. Cozens is often coupled with GIRTIN, whom we shall consider next as one of the great masters of English water colour. It was certainly in their hands that the possibility of this medium was first discovered. The value of its transparency was seen in the mere washing on of the colour, the white paper giving the high lights. This and the quick-drying qualities of the paint make water colour particularly adapted to catch every passing effect of atmosphere

and the most delicate and subtle shades of tone. It is more clear and more pure than oil, and though some water colour painters have failed from attempting to give in water colour effects that are much better obtained in oils, in the hands of the great masters it is unrivalled. **GIRTIN** (1773-1802) was the friend and contemporary of Turner, who said of him, "Had Girtin lived, I should have starved." But Girtin died at the age of twenty-seven, having shown himself a consummate artist, and in his short life enormously advanced the art of water colour painting. Look at **Kirkstall Abbey, Street in Weymouth, and Four Views on the Wharfe**. Girtin was a genius in the art of knowing what to leave out. He goes boldly for the essentials, and selects only the detail that is absolutely necessary. You see the entire departure from the early style, with its minute drawing of every detail. Though buildings come into the scene they are not drawn like architectural studies, but as part of the whole picture they take their appropriate place. Girtin gave a much more truthful representation of what we actually see than the more accurate detailed method could do, correct though the drawing may be. If you look at a distant view you really see very little detail except at the spot on which you focus your eyes; the rest of what you see is either blurred, or "seen out of the corners of your eyes," as we say, and therefore indistinct and undefined. You know what the things are that you see out of focus, but only because you have looked at them before; every artist who paints every detail really puts in a great deal that he knows is there but does not see in a general glance at the scene. The right impression is got by treating the picture as one whole and by emphasizing the main features and



VIEW ON THE WHARFE, YORKSHIRE. BY T. GIRTIN
Victoria and Albert Museum

outlines, only using detail sparingly, and Girtin was a master in simplifying his general design and in severe economy of details. He was the son of a ropemaker in Southwark, and early showed great promise. We read that he was so high spirited that his drawing master, Dayes, had him imprisoned in the Fleet for refractory conduct. He and Turner were friends as boys, and he was beloved by the other artists of his day. He influenced English art in the direction which was most salutary—in leading it towards bold simplicity, and away from over-finish and finicky attempt at correctness. His successors, especially Cotman and De Wint, as well as Turner himself, owed much to his example.

Girtin naturally leads on to **TURNER**, and you may trace the development of Turner's art in the examples here. His **View of Tivoli** is almost picknickety in its detail, wonderful though the view of the gorge is. On the other hand, some of his drawings here are splashes of gold and red paint, dreams of his own of some scene whose name is little more than the text. But Turner has been treated elsewhere (see pp. 10-13). We must look here at a few of the succeeding water colour painters—Cotman, Prout, Cox, de Wint, and Varley, all of whom were painting in the early years of the nineteenth century. **JOHN SELL COTMAN** has already been mentioned (Tate Gallery, p. 8). His water colour drawings here show the influence of Girtin. There are several good specimens in this Gallery, but a far more representative collection is to be seen in the Print Room at the British Museum.

SAMUEL PROUT (1782-1852) was a painstaking and industrious illustrator who fell in with the fashion for topography and drew cathedrals and

churches with a good deal of rather uninteresting skill. He was concerned with the rules and laws of picture making, and wrote books, giving lessons in the rudiments—"Bits for Beginners," etc. He was painter to George IV and Queen Victoria. You can see some of his drawings of cathedrals here, e.g. **Wurzburg**.

DAVID COX (1783-1859) was, like Prout, a writer on the art of painting. No doubt in early Victorian days, when every young lady "sketched," there was a demand for "Progressive Lessons in Landscape for Young Beginners," and the scant livelihoods of these water colourists were eked out by the help of their pens. Cox, like Cotman, is better seen in the Print Room of the British Museum. His work is very uneven; at its best it is free and broad, and in manner as well as in his fondness for "weather" he is like Constable. He was the son of a blacksmith near Birmingham, but soon went to London and painted scenery at the Surrey Theatre at four shillings a square yard. He had lessons from Varley and was a great friend of Müller, the artist, whose rich, brilliant colouring in oils he much admired. Cox "discovered" Bettws-y-Coed in Wales, and some of his drawings of Welsh mountain scenery are among his best work.

DE WINT (1784-1849) generally chose flat and homely scenes for his pictures; level stretches of country were his delight, and in them he revealed unsuspected beauties. His colouring is distinctive, rich, and mellow, and he is a master in differences of tone. He was descended from an Amsterdam family who had settled in the Midlands, his father being a doctor. The boy showed early taste for art, and came to London and was apprenticed to an engraver with whom Turner and Girtin had both worked. He was a friend of the artists of the

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time, including **VARLEY** (1778-1842). You will notice **High Street, Coventry** (33), has the exact detailed drawing of the early water colourists, but it has also artistic qualities and shows how far developed the art had been by the great masters who had worked in it. **Varley**, too, drew in **Wales**. His **Beddgelert Bridge** and **Snowdon** show the beauty of the scenery with real appreciation.

Later generations of water colour artists are also represented (in Rooms 88 and 90) ; the continuous succession goes on till to-day. The work of **CATTERMOLE** (1800-1868) will amuse you.

Of the next generation, **CECIL LAWSON'S** (1849-1882) In **Wharfedale** is a delightful landscape, refreshingly original and alive. There is a medley of all sorts of modern artists. You will be interested in **A. MELVILLE'S** " Little Bull Fight " if you can get far enough away from it not to see the spots—for it is a spotty technique, but an excellent impression of the scene.

After looking round these rooms you will feel, I think, that you see a very attractive aspect of English country, and that our water colour painters have really given us England. There is something both lyrical and quiet about much of our English scenery that suits the medium ; sometimes the artists paint our country as the " unsubstantial fairy place " we know it to be at certain enchanted seasons. Some have devoted themselves to her wilder and sterner aspects. All seem inspired with a deep love of her as " this land of such dear souls, this dear, dear land, this earth, this realm, this England."

HAMPTON COURT PALACE

HAMPTON COURT PALACE, with its history, its architecture, its decorations, its tapestries, is beyond the scope of this book ; no attempt is made to do more than describe some of the pictures. Hampton Court is a Royal palace, and the pictures in it are the property of the King and not of the nation, but the rooms containing them are open to the public. In one way they are seen to advantage in the beautiful setting of large panelled rooms ; but on the other hand they would be much easier to appreciate in galleries with a top light, for the reflection of the large windows makes many of them practically invisible. The best works are generally hung in good positions on the sidewalls and near the doorways.

The pictures may be divided into two classes. First, there are a large number of historical paintings of kings and queens, battles and other events of intense interest, though not particularly fine works of art. Secondly, there are a great many pictures collected for their beauty and value by royal personages to adorn their palace. Unless you know some English history you will not be interested in the former, and unless you know something about pictures you will only half enjoy the latter. The companion volume, "The National Gallery for the Young," tells you about the different countries and schools, and if you have read it you will be able to follow better what is said in this book. We cannot here pick out the pictures in the order in which we could explain

them best : we must follow the sequence of the rooms and take them as they come.

We enter the Galleries by the King's Staircase and pass into WILLIAM III'S TREASURE CHAMBER. Here are three historic pictures—

William Embarking from Holland in 1688 (38),

William Landing at Brixham in Torbay (52),

William Landing at Margate in 1697 after the Peace of Ryswick (29).

All are quaint and amusing, full of details, the grey sea and sky brightened with many gay-coloured flags. The first two are by unknown artists, the last by Sir Godfrey Kneller. They will interest you more than the "beauties" of William and Mary's reign, whose portraits by Kneller hang in this room. It is perhaps natural that our kings should be particularly interested in portraiture ; they and their families have to be painted so constantly, and it is little wonder that most of the best pictures at Hampton Court are portraits. Not only did they employ famous painters from the Continent at their Courts, but they collected beautiful portraits by great artists from abroad. You may get rather tired of them, but many of them represent people you know something about, and you soon will appreciate them better as you learn more. In this room you can see an excellent picture of himself (48) by MYTENS (1590-1642), one of the Flemish artists who came over to paint James I and Charles I. He came just before the famous Van Dyck, and you will see a good many of his pictures at Hampton Court. If you are interested in the Duke of Buckingham, you will look at his **Family Party** (59) by HONTHORST, painted just before his assassination.

In the SECOND PRESENCE CHAMBER there are

several very fine Venetian portraits. **A Lady in Green Dress (71)** is by BRONZINO. She has an interesting, thoughtful, rather sad face and a beautiful rich dress. Notice the black embroidery of her chemisette, and how well it is painted. **The Lady Playing the Virginals (72)** is really a family group. All have the Venetian red hair, and you will wonder what sort of music was played on the instrument, which you will notice has only three octaves. Then there are two fine men—**A Sculptor (74)** by BASSANO and a **Dominican Monk (76)**. Bassano's **Good Samaritan (79)** is a curious representation of the parable. It is painted in the bright colours that the Venetians loved, and the Samaritan, with his dog and water-bottle beside him, tying up the wounded leg, and the ostentatious "passing by" of the priest and Levite are all interesting details.

Bassano (1518-1594) was called after his native town: his real name was Jacopo da Ponte. Like Tintoretto, of whom you will hear directly, he had a long life, lasting from near the beginning to the end of the sixteenth century.

THE KING'S AUDIENCE CHAMBER.—Look at Elizabeth, daughter of James I and Queen of Bohemia (132) over the fire-place, a picture left as a legacy to Charles II by Sir Henry Wotton, the author of "How Happy is he Born and Taught," who admired the virtuous and unfortunate lady. In this room, too, there are some fine Venetian portraits. **Shepherd with a Pipe (111)** was for years, though it is not now, considered to be by Giorgione, a rare and extremely fine artist who influenced Titian. The painting of the hand and pipe, however, is the work of a master. Tintoretto's **Portrait of a Gentleman (114)** is splendid; it is very dark and hard to see—only his wistful



HOLY FAMILY WITH ST. JAMES. BY CORREGGIO
Hampton Court

face is clear through the gloom and the touch of lighter colour in his gloves. **A Concert Group** (149) is a portrait of a party of musicians. The faces are good, with their slightly amused expressions, only the boy is serious and rather bored. **Odoni, the sculptor** (152), with his statues, books, etc., by **LORENZO LOTTO** (1476-1555) is an excellent picture—one of his masterpieces. **The Italian Gentleman** (153) by Titian is the finest of all. His black dress, grey green background, and the touch of warm colour in his red book are all beautifully painted, and with a master's hand. (You can read something of Titian and his work on p. 45, Wallace Collection.)

THE KING'S DRAWING-ROOM comes next. Here we may leave portraits for a moment and look at two small pictures by **CORREGGIO** (1494-1534), or Antonio Allegri, as was his real name—**The Holy Family** (164) and **St. Catherine** (165). Both are exquisitely painted and full of charm. Correggio had not the qualities of imagination and deep feeling to make him a great religious painter, but for delicacy, sweetness, and for laying lovely colours on to canvas he is almost unique among the painters of Italy. How lovely, if a little insipid, are the faces; what a charming girl is St. Catherine, but what an impossible representation of the great saint! One feels that it would be more suitable if instead of her wheel and her palm branch she had a toilet box and a fan; but it was the fashion in those days to paint saints, so why not call her St. Catherine, thought Correggio? Her beautiful Venetian red hair and the indescribable colour of her dress and her pink ear and finger-tips are all fascinating.

Correggio belonged to the neighbourhood of Parma in Northern Italy, and was somewhat

independent of other painters : he was not in the artistic atmosphere of Venice or Milan, but went his own way.

Passing through WILLIAM III'S STATE BEDROOM we come to THE KING'S DRESSING ROOM, and here we leave for a moment the Italian painters and find those of Germany and Flanders instead. Almost everything in this room suggests the Tudors. You see Henry VIII, Elizabeth, Erasmus, Francis I looking down on you from the walls. Moreover, you see pictures by some very great artists ; almost every one is worth your study. As usual, portraits predominate. Take the historic ones first—Henry VIII (269), with his wonderful dress of gold and pearls ; Henry again (271), with Jane Seymour ; and Henry VII, with Elizabeth of York, a copy of a picture by Holbein which was burned at Whitehall. HOLBEIN, a native of Germany, was Henry's Court painter, and he settled in England and worked here for years. He was an extraordinarily fine artist : the way he could, with a few lines in chalk or pencil, make a marvellous portrait has been the wonder and admiration of generations of men (see Portrait Gallery, pp. 57, 60). There are a large number of his drawings at Windsor Castle and several of his pictures are here : Erasmus' Printer (280) and Erasmus himself (284), both extremely interesting ; the printer's ugly, kindly, and very human face is not easy to forget. Holbein did not flatter (except perhaps his Royal master) ; he is always truthful and lifelike. Elizabeth (250), with the three goddesses Juno, Minerva, and Venus, all struck with wonder at her appearance, is an entertaining notion, and no doubt very gratifying to the Queen's vanity. Francis I and his Wife (286) have such unusual faces that they must be likenesses—



HENRY VIII, A.D. 1536. BY JOOST VAN CLEEF
Hampton Court

no one could invent them ! The details in this picture are amusing, especially the artichoke, supporting a caduceus with little bells on it, held by Eleanora, and the small figure of the fool in the background. Do not fail to look at the **Portrait of a Young German** (247) by **ALBRECHT DURER** (1471-1528), for pictures by him are all too rare in this country ; there is only one in the National Gallery, and he is one of the great artists of the world. You can see his splendid painting and fine modelling in the mouth and jaw, of the young man's odd face, which has plenty of character. The early Flemish pictures (246 and 287) are exceedingly valuable and interesting, and **The Old Man and his Wife** (257) is very quaint and true to life. **The Battle of Pavia, 1525** (251) is one of the contemporary battle pictures and is no doubt a good representation of the great fight between Francis I and the forces of the Emperor Charles V.

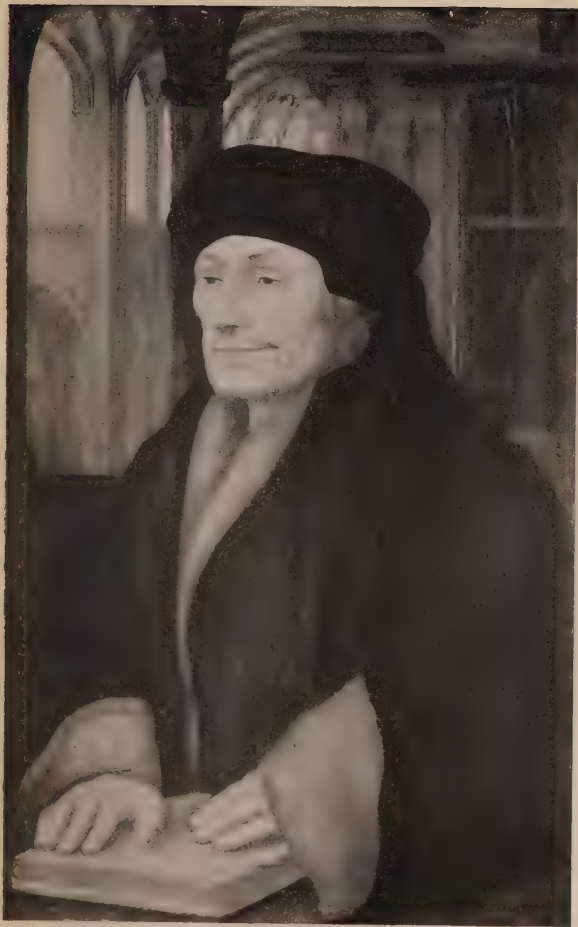
In **THE KING'S WRITING CLOSET** are some more early portraits, one (322) by the famous **JEAN CLOUET** (*d.* 1540) (called Jannet). Clouet was the first of the French painters of note, and his work shows the same kind of distinction as Holbein's : it, too, is simple and lifelike, and though not so strong it has a peculiarly French charm and delicacy. Look at the details in this picture—at the small volume of "Petrarch" in the man's hand. Many French artists followed Clouet, and the portrait of **Henry Howard** (331) is an excellent work by one of his imitators. Every one must be amused at **Lady Arabella Stuart** (346) by **GHEER-AERTS**, with her wonderful dress and surrounded by mottoes and verses.

In **QUEEN MARY'S CLOSET** are more portraits, one by **CORNELIUS JANSSEN** (**JONSON**) (see p. 63 **Portrait Gallery**) of the Duke of Buckingham,

looking every inch a courtier with his fine clothes and handsome face. Notice the painting of the Order of the Garter which he is wearing. **A Lady with a Fan (354)** is a girl of thirteen in grown-up, tight clothes, but with a sweet young face: she might well be Arabella Stuart. **The Face at the Window (355)** is sure to attract your attention, but much more interesting is MYTENS' portrait of **Sir Jeffrey Hudson (352)**. This queer little figure is described as "a dwarf, eighteen inches high till thirty, served up in a pie at dinner to Charles I, afterwards reached three feet six, entered the service of Henrietta Maria, captain of horse in the Civil Wars" ("Dict. of Nat. Biog."). What a triumph over physical deformity!

QUEEN ANNE'S BEDROOM AND DRAWING-ROOM contain nothing of note; the chief feature of the latter is the view from the windows, for they are the converging point of the garden avenues.

THE QUEEN'S AUDIENCE CHAMBER contains one of the treasures of Hampton Court, **REMBRANDT'S Old Jewish Rabbi (434)**. You may read something about Rembrandt and his work in the chapter on the Wallace Collection (see p. 50). You see the artist's great qualities in this old Jewish face, the kind that Rembrandt loved to paint. Your attention is concentrated—where Rembrandt intended it to be—on the thoughtful, rather perplexed old man's eyes and forehead. That was what interested him, and must interest us too. But the fine rich clothes and the long tassels of his cap are painted with the love of warm colour that we see so often in his work. **The Musicians (435)** by DE HOOCH will also remind you of the Wallace Collection, where there are two pictures by this artist (see p. 53), and this shows the same skill. **The Queen of James I (441)** looks very gay



DESIDERIUS ERASMUS. BY HOLBEIN
Hampton Court

with her horse and negro groom and the crowd of little black and white dogs surrounding her. She was very fond of sport and was called "The Huntress Queen." She died at Hampton Court. **VAN SOMER**, the Court painter to James I and Charles I, has several pictures here. James I (475) we see in this room, with Whitehall in the background.

THE PUBLIC DINING-ROOM contains a miscellaneous collection of pictures, among which those of the Dutch artist **P. BRUEGHEL** (1564-1638) are amusing. He had a very satirical nature and loved painting horrors (he was nicknamed "Hell" Brueghel to distinguish him from his father, also an artist, Jan Brueghel the elder). His rather gruesome wit is seen in **Sacking a Village in Winter** (507), which is full of exciting details and cleverly painted. The same kind of satire is seen in **Friars in a Nunnery** (508) by **AARTSEN**, where you see friars consuming the food of the nuns, who sit solemnly working in the next room. There is a great variety to look at here, but far finer pictures are shown in the adjoining

PRINCE OF WALES' ROOMS, where the **Tintoretto**s now hang. Hampton Court is rich in the paintings of **TINTORETTO** (1518-1594), and the National Gallery is poor. You can see here his diverse styles. **The Nine Muses in Olympus** (177) is a picture which shows Tintoretto a master in drawing and painting the human form, and also in giving it life, and the extraordinary look of floating in, or moving through, the air. He also paints flesh so that it seems pulsating with life and almost emitting light. This picture is in these respects like his famous paintings in the Ducal Palace at Venice. You see that several of the Muses hold musical instruments as distinctive

emblems of the arts over which they preside. *Esther before Ahasuerus* (73) is a good example of Tintoretto's large indoor groups, with fine effects of light and shade for which he is famous. It is only in Venice that the full glory of his work can be seen, but this gives some idea of the sense of excitement and the feeling that some great events are going forward which, by his imagination and dramatic sense and by his treatment of light, Tintoretto always conveyed. We saw one of his portraits in an earlier room (114), which showed that his range covered portraiture also. Tintoretto's work was very unequal: the Venetians of his day used to say he had three pencils—one of gold, one of silver and one of iron; we only see the first here.

His real name was Jacopo Robusti; he was called Tintoretto (the little dyer), from his father's trade. He was the last of the long succession of great Venetian painters and was worthy of his predecessors, from whom he realized that he learnt much.

There is no room in this little book to tell of the famous tapestries in the Palace: they are among the finest in England and well worth study. Look in these rooms at the ones of the **Battle of Solebay**, for the sailing ships are wonderfully decorative, and the workmanship is English. They were made at Mortlake for Charles II about 1675.

We come through the Public Dining Hall to the **QUEEN'S PRESENCE CHAMBER** and again see historic pictures of the Tudors—**Henry VIII and his Family** (576), Catherine Parr and Elizabeth on one side, Edward and Mary on the other; Jane, the fool, is balanced by Will Somers, the famous jester. It is probable that the picture was made up from various originals, to depict all the Tudors together, perhaps for Edward VI.

The *Battle of the Spurs* (569) and *Henry Setting Out from Dover for the Field of the Cloth of Gold* (590) and *The Meeting of Henry and Francis at the Field of the Cloth of Gold* (582) are all contemporary pictures, not great works of art, but historic documents of extreme value.

And now you have been through rather more than half the thousand pictures at Hampton Court. Of those that remain only a few can compare with the best. The QUEEN'S SMALL ROOMS, looking on to the Fountain Court, contain little of interest; the long communication Gallery has the "Beauties" of Charles II's Court by Sir Peter Lely—many fine portraits, but you will probably rather look at William, Duke of Gloucester (947), the only one of the seventeen children of Queen Anne who grew to boyhood.

There remains to mention the most important work of art at Hampton Court, MANTEGNA'S (1431-1506) *Triumph of Julius Cæsar*. This is a series of nine large pictures representing the triumphal entry of Cæsar into Rome after the conquest of Gaul. They were bought by Charles I from Mantua, where they decorated the palace of the Duke Gonzago, and were brought to Hampton Court. Originally in one of the State rooms of the Palace, they are now much more suitably housed in the old Orangery of Queen Anne. The nine pictures were originally arranged close to each other (without frames) with only a stone pilaster dividing them; the procession then appeared to be continuous and to be passing behind a row of columns. You will notice that one picture runs on into the next; for example, in No. 5 the boy on the left has his trumpet in No. 4 and the elephant on the right has his tail in No. 6. Though terribly "restored" and "retouched," enough of the

original remains to show Mantegna's great powers. The fine conception, the design, the composition, the clever perspective, the grouping of the figures are Mantegna's; many of the figures themselves have that unmistakable strong and dignified bearing and graceful drapery which is characteristic of him. It is chiefly the colour that we have lost. You can see traces of the original in the less restored parts, remains of bright reds and rich blues standing out from the prevailing low tones, and an occasional white, thin, almost transparent drapery recalls Mantegna's delight in the work of the Greeks. His painting often suggests sculpture, for he was much influenced not only by Greek and Roman work but by Donatello, the great Florentine, whose famous statue of Gattamelata was to be seen then as now in the streets of Padua. No subject could have been more to his taste than this classical one. He was essentially a Renaissance man. Brought up at Padua, where the learning of Greece and Rome was stored and studied, he welcomed the new movement with all his heart. In every line of his pictures he shows his love of classical art; in the statues and images, the eagles, the decoration, the ornamentation of arms, vases, trimmings, and trappings, you may, if you care to, follow it in all these details. Taking the pictures in order, in No. 1 you see at the head of the procession trumpeters and soldiers carrying trophies, banners (the Roman sign "S.P.Q.R."—"Senatus Populusque Romanus") recurs again and again, and pictures of Cæsar's victories. No 2 is much less restored and more interesting; notice the ornamentation of the chariot wheels and the battering ram at the top of the picture. In No. 3 come more cars drawn by oxen, bringing urns of gold pieces, shields, and trophies. No. 4 is a fine

design, the long lines of the trumpets stretching across the pastoral landscape with sheep at the back. No. 5 will interest you for its row of elephants ; it has also more of Mantegna's original colouring in it. In No. 6 there are specially noble figures of men bearing heavy weights ; though retouched, you can see Mantegna's power of drawing the human body under the strain and stress of physical force. No. 7 is inferior to the rest ; the captives, mocked by some of the on-lookers, are seen passing by, and prisoners in the background. No. 8, of the musicians and men bearing emblems is again not so good ; and in No. 9 we see Cæsar in his car and a youth going before him bearing a motto and wreath, with the well-known words, " Veni, vidi, vici," almost illegible. Notice the chariot wheels and the charming figures of children with laurel branches. Very characteristic of Mantegna is a figure with all its weight on one leg and the other slightly bent ; it is what might be called a statuesque attitude, and we see it constantly in his pictures, and good examples of it are the youth here and the figure of Victory crowning the emperor. We are fortunate in having in this country such a splendid example—a ruin as it is—of the work of this great master. Mantegna had great influence on the art of Northern Italy, and it was all to the good, for, original genius as he was, he had to a high degree what the brilliant sometimes lack—a devotion to thoroughness and sound learning.

THE DULWICH GALLERY

WHEN Edward Alleyn, the founder of the College of God's Gift (Dulwich College, the well-known public school), died in 1626 he left his pictures to the school, and these formed the original nucleus of the present collection.

Alleyn was an actor-manager who acquired a large fortune in the reign of Elizabeth, partly from the proprietorship of a bear-garden, and was a pious and benevolent citizen. The beginning of the gallery, as distinct from the college, dates from 1811, when a large bequest came from a certain Sir Francis Bourgeois, an artist. He was the friend of a picture-dealer named Noel Desenfans, who had been commissioned to stock the galleries at Warsaw for the King of Poland. On the deposition of the King, Desenfans was left with many pictures on his hands, and in 1799 he proposed that a National Gallery should be formed in London to contain these and other pictures. The Government of the day did not fall in with his scheme, but on the death he left a number of valuable paintings to his wife and his friend Bourgeois, expressing a hope that they might in the future be accessible to the public. After a futile attempt to find a suitable site in London the pictures were made over by his heirs to the authorities of Dulwich College, and a building was erected by Sir John Soane, containing a mausoleum for the three founders and an art gallery—the present Dulwich Gallery. Pictures have been added by gift from time to time, some quite recently, but the chief part of the collection is still the original

bequest. It is remarkable as being the earliest public collection of Old Masters, preceding the National Gallery by some years. The building is a few minutes' walk from Dulwich Station. A description of it written fifty years ago holds good in the main to-day: "It is the most delightful gallery in arrangement and surroundings that I know. . . . You walk along a breezy quiet road—'This way to the Picture Gallery'—under green trees. . . . You give a little gravelly side turn 'The Picture Gallery is now open.' You write your names in the visitors' book . . . then you begin your lounging round. . . . All is sober and uncrowded, and well lighted and profoundly still. . . . The keeper of the Gallery comes and peers at you over his spectacles. He is not quite sure, in his little room, which are the pictures and which are the visitors, and he's come to see" (James Smetham, 1871).

Of the pictures in the Gallery those belonging to the Dutch, the French, and the Spanish Schools are the most noteworthy. The Dutch School (both in its landscapes and small genre pictures) is particularly well represented.

Let us begin with these and look at the paintings of **ALBERT CUYP** (1620–1691), for which the gallery is famous. **View on a Plain** (4) shows you his sunny, harmonious manner. It is the quiet Dutch country round his home at Dort on the river Maas, glorified by the glowing sunshine which he loved to paint. Cuyp's sun is always "gilding pale streams with heavenly alchemy" and filling grey Holland with a golden haze. His pictures always suggest peace and restful ease. Notice the curious composition—the figure of the man standing in the very middle of the picture with a windmill on either side of him. The light on the red jacket of

102 THE OTHER LONDON GALLERIES

the seated woman and her quiet pose are very attractive. It is as a painter of sunlight that you will remember Cuyp. Another picture by him (96) and two pictures by **JAN BOTH** (1610-1652), a contemporary, should be noticed (10 and 15). Jan Both travelled in Italy and painted Italian scenery, hilly country with rocks and waterfalls. Much more Dutch is **A Winter Scene** (112) by **TENIERS THE ELDER** (1582-1649). The younger Teniers, his son, was more distinguished, but you will see here a fine painting of snow and gabled roofs. The pig-killing at the side of the picture is attracting general interest among the inhabitants, and the customs of the people will amuse you. There are larger pictures by Teniers, both father and son, in the Gallery.

Among these many Dutch landscape painters choose your own favourites : you will see Ruysdael and Hobbema and many more. But the greatest of all the Dutch artists, **REMBRANDT** (1606-1669), is represented here by one of his most charming portraits—**A Girl at the Window** (168). The special qualities of Rembrandt have been noted in the Wallace Collection (p. 50). Here we have a life-size picture of a little girl about ten years old leaning on a window-sill and looking out. The story goes that when this picture was exhibited in a window the figure looked so natural that passers-by spoke to the child. It certainly has the happy, healthy look of young life, and was painted by Rembrandt in 1645, when at the height of his great powers. It shows that nothing human was alien to him, for his paintings of old and worn faces are even more beautiful than this bright girl's ; but old and young, rich and poor, dull and brilliant, all countenances become interesting when seen through his eyes ; he can bring out the soul

of his sitter in a way which has never been surpassed. His faces linger in your memory like those of people you have known and loved in real life ; they have a personality which you can recognize, and you feel towards them as you do to living beings. This little girl, who lived in Amsterdam nearly three hundred years ago, drawn by the hand of genius, has been the friend of generations of admirers. May the readers of this join their company. You should notice the softness of the painting—nothing is hard or sharply defined—and also the composition of the picture. You can see that the leading note of the whole is a curved, almost circular line ; the cheeks of the little girl seem to set the tune, and her hands and sleeves and shoulders all carry out the same idea. This roundness is accentuated by the straight lines of the sill, and the frame.

There are good examples of the genre painters, who show us the indoor life of Holland. Look at one of the very commonplace subjects (so dear to the Dutch), *An Old Woman Eating* (50). How marvellous it is in its quiet, lifelike truth ! For a long time it was thought to be by Gerard Dou, but it is probably by a pupil of his, **BREKELERKAM** (*d.* 1668), who was also largely influenced by Rembrandt. It is very typical of the Dutch artists who succeed in making from the everyday and apparently uninspiring scenes of life in kitchen, parlour, or tavern interesting and often beautiful pictures. They achieved perfection in what they set out to do, and some have real poetic insight as well as extreme skill in actual painting. Look at the work here of Dou, Metsu, Ostade, and many more.

THE FRENCH SCHOOL

Of the French painters **POUSSIN** (1594-1665) is the one best represented here. Poussin and Claude are generally classed together as the representatives of the classical art of France in the seventeenth century. They both had strong influence on the art not only of France but of Europe. You read in other parts of this book of the important hold that Claude had over landscape painting after his day, an influence which has remained all through in France, though many other quite different strains have come in. They were both Italian in their artistic sympathies and lived chiefly in Rome, Poussin especially deriving his inspiration from study of the Italian masters. His fine picture here, **The Nursing of Jupiter** (234) will recall (if you know the National Gallery pictures) another Poussin of the same subject. The one here has not the deep rich colouring of that in the National Gallery, but every figure has charm and the whole composition is most satisfying. It represents the infant Zeus being fed by the goat Amalthea, when brought up by the nymphs in the island of Crete. The landscape is generally an important part of Poussin's figure pieces. The warm atmosphere of the Levant is here, and the nymph collecting honey from the tree and the baby lying over a beaker at the side are particularly delightful figures. If you turn to **The Triumph of David** (236) you will see a picture without trees and landscape, where the architecture and the procession of vivid and graceful figures is the centre of interest. David carrying the head of Goliath on a pole, preceded by trumpeters, is the chief character. Men, women, and children round about salute him as he goes. Another Poussin is **Rinaldo and Armida** (238), the

story taken from Tasso's "Jerusalem Delivered." Rinaldo has taken prisoners from Armida and she seeks to kill him in revenge ; but when she finds him asleep he looks so beautiful that she is restrained by Love, who in the picture holds back her hand from the blow. Though Poussin was most attracted by Classical mythology, you see that he also took his subjects from the Bible and from mediaeval literature. While illustrating these stories he was able to give his own expression of some generalized emotion or interest ; and even without knowing the story this picture conveys to us the great power of beauty to inspire love and kill hate. But when you first look at pictures you are naturally curious to know what they are about, and you enjoy them more if you know the old stories that the artists were—and still are—so fond of taking for the foundation of the pictures.

We mentioned above the contemporary of Poussin, CLAUDE (1600-1683). Look at **A Riposo in a Landscape** (312). To Claude the subject of his pictures was of little importance, for he was primarily a landscape painter. But he always introduced a few small, comparatively insignificant figures. This lovely poetical scene is the setting for the rest or repose—*Riposo* (Italian) of the Holy Family on its way to Egypt, during the flight from Herod and the massacre of the Innocents. This was a favourite subject with later Italian painters, when they loved to paint fair pastoral landscapes ; figures had become of less importance, and yet the familiar characters of Mother and Child and St. Joseph could be introduced. This type of "landscape with figures" is well illustrated by **Jacob with Laban and his Daughters** (205), so long famous as "The Dulwich Claude." **The View of the Campo Vaccino, Rome** (174) shows us what the

Roman Forum was like in the seventeenth century, before the modern excavations. It was a grazing place for cattle and a meeting ground for people ; as you see, they are sitting about on the fallen columns. Claude, though born in Lorraine, and often known as " Claude Lorraine," lived, as you read above, most of his life in Rome, which was at the time the centre of the artistic world and held the place which Paris does to-day. You see Italian atmosphere in all Claude's work ; it was another hundred years before the artists of England and France began to paint their own countries under their own skies and to turn their backs on Rome.

The other French artist who must be considered now is **WATTEAU** (1684-1721). Before the Wallace Collection became the nation's property Dulwich was the place of pilgrimage in this country for the admirers of Watteau. Here were the only pictures in England by him that the public could see. **Le Bal Champetre** (156) is one of his masterpieces. It has all the characteristics described in the notes on the Wallace Collection (p. 35). Here collected together for a dance are the same people we saw picnicking in the paintings there ; it, too, is a picture of the social life that Watteau watched in the gardens of the Luxembourg in Paris. If you study it closely you will see that every one of the seventy odd figures is alive and taking his or her part in the ceremonies ; each is drawn with the verve, the correctness, and the sparkling colouring of Watteau's brush, and all with the lightest possible touch. The faces and gestures are all those of sophisticated and corrupt people, and the stately setting of the lofty colonnade and the delicate distance seems to show them up, though all is harmonious in its gem-like brilliance. The

companion picture, *Fete Champêtre* (167) is not so fine ; some critics consider it by Watteau's pupil and imitator, Peter.

THE SPANISH PICTURES

The most famous picture in the Gallery is the *Portrait of Philip IV of Spain* (229) by VELASQUEZ (1599-1660). This has recently been subjected to severe tests, with the result that it is now considered a replica to the original portrait lately discovered and now sold to America, but it is so fine a picture that we may consider it a representative Velasquez. If not by his own hand, it may be a copy by his son-in-law, Mazo. Velasquez painted his Royal master over and over again. There are two portraits of him in the National Gallery and several of his family in the Wallace Collection (see p. 47), but this one shows Philip as less unattractive than any. It is the King in his less formal mood ; he looks alert, and though sad, not so disillusioned nor so sodden and self-centred as he became later. He is evidently on a campaign ; he is dressed as Commander-in-chief of his army, with red, gold-embroidered doublet and with baton in hand. It is a picture to study, for the painting is beautiful, and every inch of it is masterly. Look at the left arm with its shimmering silk and the play of shadow on it and beneath it, and the brilliance of the scarlet and the embroidery. The introduction of the large black hat, so typically Spanish, which could hardly have been part of the uniform, is most telling.

The work of MURILLO (1618-1682) the contemporary of Velasquez, is seen here in two pictures of Spanish peasant boys (222 and 224). He is most successful in his representations of beggars and ragamuffins ; he must have loved these young

rogues full of animated spirits and humour, for he paints them with extraordinary vigour. Ruskin, in one of his amusing moralizing moods, wrote, " Was it well for the painter to give his time to the painting of those repulsive and wicked children ? Are we the least more likely to take an interest in ragged schools, or to help the next pauper child that comes our way ? " Perhaps not, but they are the most human and entertaining, with their mouths full, and as merry and happy-go-lucky as only Southern races can be. Murillo is painting what he understands ; he was himself of the people, and his sentiment always appealed strongly to the popular mind.

THE ENGLISH PICTURES

Except for one very beautiful landscape by **WILSON** (1714-1782), **Tivoli Cascatelle** (171), it is our portrait painters who are best represented in this Gallery. It is specially rich in the work of **GAINSBOROUGH** (1727-1788), examples of which fortunately you can see in all our public Galleries (*see* pp. 5, 55). Gainsborough, though a native of Suffolk, where he lived and worked at landscape, was persuaded to take up portrait painting, and went to Bath, where the rank and fashion of England then consorted. During his residence there he made great friends with a family of musicians by the name of Linley. The father was a singing master in Bath, who carried on concerts at the Assembly Rooms, and afterwards directed the music at Drury Lane Theatre in London. Gainsborough was devoted to music ; the Linleys were charming and he painted a series of portraits, now in this Gallery, of the various members of the family. **The Linley Sisters** (320) is a famous picture. Both the girls, beautiful as well as



TWO SPANISH PEASANT BOYS. BY MURILLO
Dulwich Gallery

gifted, were trained as professional singers before their marriage. The elder one, who married Sheridan, the playwright, was called "The Maid of Bath," and writers of the eighteenth century vie with each other in praise of her beauty, her virtue, and her voice. She was the St. Cecilia of her generation. In the picture the younger sister, who married Sheridan's friend, Richard Tickell, is seated, and the music shown is supposed to be a "Song of Spring," the words by Tickell and the music by Linley (their father), which the singing of the sisters had made very popular. Both the beautiful girls fell victims to consumption and died young. They were fitting subjects for Gainsborough's fairy brush; we can imagine how his poetical and artistic nature enjoyed painting these fair singers and making what we may appropriately call a symphony on the canvas. Look at the other members of the Linley family. The father, Thomas Linley (140), the Mother (456), the son Thomas (331), an infant prodigy on the violin, who was drowned at the age of twenty-two, Samuel (302), a sailor boy on "The Thunderer," who died of fever at the age of eighteen. It is interesting to note that in his illness Samuel was nursed by Emma Hart, the future notorious Lady Hamilton, who was then a maidservant to the Linleys. Other members of this large family—there were twelve children in all—were painted by Sir Thomas Lawrence, and these, too, you may see in the Gallery.

By SIR JOSHUA REYNOLDS (1723-1792) we have the famous portrait of Mrs. Siddons as the Tragic Muse (318). The colour of this painting is disappointing, as in so much of Sir Joshua's work. The paint is discoloured and become dark and

dull, but it is a fine conception of the great actress. It is thought by critics that the picture is a replica of one in the possession of the Duke of Westminster, and that much of the painting is not by Reynolds' own hand ; but his signature is there, and no doubt it is his in essentials. He had a great admiration for Mrs. Siddons, and he said when inscribing his name on the drapery, " I could not lose the honour of going down to posterity on the hem of your garment." There is his name to be seen on the border of her skirt. This celebrated actress, Sarah Kemble by birth, was born in 1755, and married at seventeen Mr. Siddons, an actor. She took part in Shakespearean productions at Drury Lane, acting with Garrick, and this picture is said by contemporaries to be an excellent likeness. " She was in her twenty-eighth year, in the prime of her glorious beauty, in the full blaze of her popularity, honoured in her profession and honouring it by the union of moral and personal dignity, of genius and virtue." It is interesting to compare this portrait of her with the beautiful one by Gainsborough in the National Gallery. Gainsborough's Mrs. Siddons is a simple and dignified picture ; she is older, more mature, more intellectual, and her firm character is well brought out. The colouring could hardly be more different, and in each it is characteristic of the artist.

Reynolds' **Portrait of Himself** (104) represents him in later life than the Portrait Gallery picture ; the horn-rimmed spectacles give him a curiously modern look.

There is a **Portrait Group of a Fishing Party** (562) by HOGARTH (1697-1764), which is one of what he called his " small conversation pieces," with which he earned a good deal of success in his early youth.



PRINCESS (QUEEN) VICTORIA, AGED 4. BY S. P. DENNING
Dulwich Gallery

It is painted with much charm ; the child, the dog, and the white frocks all give promise of the groups which made the later Hogarth so famous (see Tate Gallery and Soane Museum, pp. 2, 112).

The room containing portraits by English painters (left of the entrance) should not be missed for its historical interest. You will find some well-known persons and many little known. **Edward Alleyn (443)**, the famous founder of Dulwich, is here. He is a man of presence ; we can imagine his success on the stage in " *Majestick* " or tragic parts. This is the official portrait and there are many references to it in old documents. His College of God's Gift was opened in 1619. A portrait of **James I (548)** appropriately hangs near by. It is a good picture by **GHEERAERTS**, the Flemish artist, who was Court painter to Elizabeth and James. James's peculiar face is always the same, though he is not so unattractive here as in the Portrait Gallery. He is curiously unlike his charming mother.

Richard Lovelace, the poet, famous for his " *Stone walls do not a prison make,* " is here, and many members of his family.

You will be amused by a picture of **Queen Victoria at the Age of Four (804)** by **DENNING**, a portrait which is frequently reproduced. She looks so quaint and prim, and yet so good and simple withal. But there is a look of determination too ; one can understand that those about her said she had in her nature a " *streak of iron.* " The coming Queen is here, and early is she learning to bear with uncomfortable clothes ! The large black hat increases the top-heavy look of the figure, which is oddly independent of the landscape. It is not a very great picture, but the subject gives it a peculiar interest.

THE SOANE MUSEUM

VERY few people penetrate to No. 13, Lincoln's Inn Fields to see the house of Sir John Soane, which is now a public museum. It contains a few priceless pictures, a collection of books, and a great deal of interesting bric-a-brac. The marvel of the collection is how so many things have been stored in such a small place ; the chief desire of most visitors doubtless is to clear away the greater part of the exhibits and see the house as it was in the days of Sir John with only the best pictures hung in the largest rooms. Sir John Soane was a successful architect ; his best-known work is the Bank of England (1788), and he had a great taste for art of all kinds and left to the nation his house and its contents on condition that it remained unaltered and open to the public. The catalogue will tell you what is there, but if you know what you want to see the shortest way is to ask the custodian to show it to you. The chief treasures are the **HOGARTHS**, which have been mentioned before in this book (p. 3). The "Rake's Progress" is one of his famous series, telling a story. It is in eight scenes, and was painted in 1735. The tale needs no explanation ; we see the gradual downfall of the wicked young man till he comes to the inevitable bad end. Despite the sad story the scenes are painted with all Hogarth's irony and humour, and the colours are particularly harmonious and pleasing. Hogarth is anxious that his pictures should be a warning, in telling the awful consequences of a dissolute life, just as in

the series in the Tate Gallery he related the evils following a worldly and loveless marriage (p. 8).

The other paintings by Hogarth here are a series of four scenes depicting **The Election**, painted some years later. Though doubtless exaggerated, the pictures give a good idea of an election in those bygone days. Again you see Hogarth's satire: he is fully alive to all the evils of the system and anxious to show them up. You will notice there is no voting by ballot—the voters are brought up by bribery to the poll, and without any secrecy made to vote as they are told. Riotous scenes are an accompaniment to the election, and drinking plays a large part in the proceedings. You will enjoy looking closely at the pictures with the crowds of figures and amusing incidents. By an ingenious contrivance of folding shutters the Hogarth Room, which is very small, is made to contain a large number of pictures. None of these, or those in the other rooms, can be compared for interest to the Hogarths. There is a **TURNER**—Admiral van Tromp's Barge Entering the Texel after his Defeat by Blake in 1652—and one or two of his water colours. There are also several **CANALETTO**s and a series of drawings of Italy by **PIRANESI** and a portrait of Sir John Soane himself by **SIR THOMAS LAWRENCE** (see p.68); but for the most part the remaining pictures are not important and very difficult to see among the mass of other exhibits.

THE PRINT ROOM, BRITISH MUSEUM

THE Print Room has been mentioned several times in this book as containing drawings by British artists, especially water colours. The difficulty in giving any information about it is that the exhibits are constantly changed owing to the large collection of material and the small space for showing it. But there is an enormous amount of valuable work stored here to which the public has access, on request.

There is, however, permanently on view a number of Chinese and Japanese paintings which should not be missed. The Chinese paintings and drawings are extremely interesting and show a high degree of artistic development in early times and the tremendous power and peculiar charm of the work of that nation. The Japanese have been referred to in this book as having a great influence on modern artists, and the work of Hokusai especially should be seen.

Drawings of Blake and Constable are often exhibited, as well as the work of other British artists to which reference was made in the account of the Victoria and Albert Museum.

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